

NUMBERS
15to20

Indian Music Journal



for the general reader and the student

MUSIC - CULTURE - EDUCATION - THOUGHT



half-yearly

Hema Ramasathan.

J-31

INDIAN MUSIC JOURNAL

devoted to liberal education

MUSIC - CULTURE - THOUGHT

Editor

V. V. SADAGOPAN



NUMBERS
15 to 20

1972-'73-'74

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Other Sections are added when necessary.

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...DELHI SANGITA SAMAJ

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In respect of reproductions we are grateful to the authors and publishers.

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INDIAN MUSIC JOURNAL

NOTE ON transliteration

It is hoped that the use of diacritical marks in transliteration of Indian words will be welcomed by the general reader when he has overcome the initial unfamiliarity. As far as possible the spellings are kept close to popular usage. The scheme followed is mainly after Monier-Williams's Sanskrit-English Dictionary, except for ch (c) and ch (ch) and a few additions to represent certain sounds peculiar to South Indian languages.

The plural sign 's' of English, when affixed to Indian terms, is preceded by the hyphen (-).

Spellings of contemporary proper names follow current usage; No phonetic spelling or mark is generally attempted. Captions and small types are not diacritically marked.

अ	a	क	k	ह	ḥ	म्	m
आ	ā (or aa)	ख	kh	ह	ḥh	य्	y
इ	i	ग	g	ण	ṇ	र	r
ई	ī (or ee)	घ	gh	त्	ṭ	र्	ṛ (Tamil)
उ	u	ङ	ṅ	थ	th	ल्	l
ऊ	ū (or oo)	च	ch	द	d	ल	l (Mahārāshṭra)
ऋ	ṛi	छ	ch	ध	dh	ल	l (Tamil)
ॠ	ṛī	ज	j	न	n	व	v
ए (short) e	ṛ	झ	jh	प	p	ष्	ṣ
ए (long) ē or ē	ṛ	ञ	ñ	फ	ph	ष्	ṣh
ऐ	ai	ट	ṭ	ब	b	स्	s
ओ (short) o	ṛ	ठ	ṭh	भ	bh	ह	h
ओ (long) ō							
औ (or ou)						ह	h (Visarga)

No distinction is made between *ansuvāra* and *ardha-ansuvāra*: 'm' or 'n' may stand for either.

Signs for Tamil "Kurriyal"-s

kurriyal iharam (as in Tiru) i < }
kurriyal uharam („ Tiru) u > } e of kitten (kitt^an)

रसो वै सः

BLISS

IS HE

Numbers 15 to 20

Volume VIII-IX-X

1972-'73-'74

VEDIC WISDOM

ॐ

तद्वा एतदक्षरं गार्ग्यदृष्टं द्रष्टृश्रुतं
श्रोत्रमर्तं मन्त्रविज्ञातं विज्ञातु ।
नान्यदतोऽस्ति द्रष्टृ नान्यदतोऽस्ति श्रोतु
नान्यदतोऽस्ति मन्तु नान्यदतोऽस्ति विज्ञातु ।
एतस्मिन्नु खल्वक्षरे
गार्ग्याकाश श्रोतश्च श्रोतश्च—इति ॥

ॐ

Om

That immutable, verily, O Gārgī, is the unseen seer, the unheard hearer, the unthought thinker, the un-understood understander. Other than it there is nothing that sees. Other than it there is nothing that hears. Other than it there is nothing that thinks. Other than it there is nothing that understands. Across this immutable, verily, O Gārgī, is space woven, warp and woof.

[Translation : T.M.P. Mahādevan]

Om

RAINDROPS

There are two aspects of things - the outward and the inward. The outward has no meaning except in so far as it helps the inward. All true art is the expression of the soul.

— GANDHI

Indian music has purity in that it eliminates conflict and concentrates upon a mood. The conflict, pain, soul-searching, ferment and variety in modern western musical expression does not necessarily lead to an attractive result.

— YEHUDI MENUHIN

What makes a musician? Firstly, the ability to listen to the world around.

—DIMITRY KABELAVESKY

Whoever advocates the use of tempered instruments - such as the harmonium - doubtless is quite unaware of their utter inadequacy to give any idea of Indian intonation.

—CLEMENTS

If the Indian singer knew that the harmonium with which he accompanies was ruining the chief asset, his musical ear; if the girl who learns pianoforte could see that all the progress she made was a sure step towards her own denationalisation - they would pause before they laid such sacrilegious hands on Saraswati.

—FOX STRANGWAYS

Science and Religion are "diametrically opposed" in formal thought. But, in reality, aren't they "circumferentially" united? The poles of the earth are connected by water, the "poles" of the mind by art.

— HAYA

Thank God for illusions! Without illusions there could be no musical art.

—CARL E. SEASHORE

THOUGHTS...

V.V.S.

1

Madam Music, mother of the arts, adopted a son - Musicology. The son's waywardness over the years, at any rate in India, had been causing concern to her and to some of us. Another son, therefore, was adopted recently. His name is *Musiconomy*. Please see Page 70.

Semantics apart, *-nomy* and *-logy* may be considered to indicate the *object* and *background* respectively of a view. Thus, as between Agronomy and Agrology, the latter emphasizes soil study and the former production management. *Musiconomy* is chiefly concerned with ways and means of promoting improved perception and production of the Object, that is music.

Before the introduction of the term Musicology, Music stood for the total study of the art, its theory as well as practice. There was a healthy balance between things musical and the things said *about* music; between imagination and reason, between suggestion and precision.

2

Professor Sambamoorthy, who passed away early this year, was a lovable man. He knew no guile. He went to any length to help a person, especially students. His enthusiasm for spreading music through instruction in schools knew no bounds.

He wrote and published profusely. He wrote about music, Karnāṭak music in particular. Much of the latter was what had begun to be said in Telugu and Tamil since the last quarter of the last century. He added many things of his own. Mostly he wrote in English, and thus communicated with larger audiences and affected their thoughts, attitudes and values.

He said many good things about music. Ironically, these were not much heeded by either his students or performing musicians. He asked students to think, but they were busy calculating ratios, working fractions. He asked performers not to go in for "clever" technicalities at the expense of artistic values, but the floodgates of haphazard theory which had been opened could not easily be shut.

I was not his student but we had deep love and regard for each other.

When I questioned him on many things, he used to say: "This is what I want. I want people to *think*."

3

There are scientists and scientists. Science operates with factors and functions. The scientist in a hurry is a pseudo-scientist. A scientific mind is that which studies a given situation calmly (it is for this that in some scientifically advanced countries scientists work in the calm, peaceful atmosphere of the countryside), identifies the component factors, observes their operation long enough and, when he is satisfied that there is adequate data, formulates a hypothesis and forges a design for experiment. He operates his experiments on the well-known principle of constant-variable manipulation.

When a scientist rushes in to pronounce judgements on musical "facts", we must ask him: What are your basic premises? Are we agreed on them? Next, where are your data? Do we find them adequate in width and depth? And, firstly and lastly, how do these things contribute to a better way of understanding and execution of music - especially vocal, the most basic?

4

The writing (and reading) of language in script using character symbols came in to serve as a broker, so to speak. Even at its best (honest and good) it exacts its 'commission'. The loss by way of commission ranges from minor error to total distortion - depending on how efficient the orthography of the language is in relation to its phonetic demands. If we take Sanskrit, Tamil and English, orthographically they may be said to represent the beginning, middle and end of a spectrum.

In recent years there has been a regrettable loss of sensitivity in the matter of Tamil pronunciation. This is because, in the hands of "seeing" scholars, the broker has tended to become less and less honest and good in the communication of *heard sounds*.

In the very land of the Tamil-speaking people, the interpretation of characters has led to the production of harsh, phonetically unsound sounds. Phonetic nuances dictated by natural ease, grammar and usage are being thrown to the winds. As a consequence, for instance, the pronunciation of "tt" has become far too harsh nowadays. If only one could recall how this double consonant was pronounced some fifty years ago or, even today, if we listen to its sound as spoken in Kēraḷa (*Chēra-Tamil*) or in Jaffna we will know that it is the sound of "tt" as pronounced in English - as in 'better'. (The traditional *Chōla-Pāṇḍiyan* variant is "tt" as pronounced in the European continent.)

12

Matters are worse where the foreign student of Tamil is concerned. He has had very little direct exposure to the language as *heard sound*. To add to the problem, there has been no endeavour on the part of lexicographers to put across Tamil sounds by way of additional phonetic spellings or marks in the transliteration of words. Even the eminent scholars who prepared the Tamil lexicon have evaded the issue. (They could not have been oblivious to the need.) And, by printing spellings in Roman script based exclusively on the idea of "one sound, one symbol" (which is not true of Tamil), they have given room for grotesque mispronunciations by the foreign student of Tamil. Thus, what should be phonetically transliterated as "paḍam" has been put down as "paṭam". Result?

Regrettable indeed. For in Tamil the same symbol stands for "ṭ" as well as "ḍ" (and also "d") depending on its position in the word. (There is also a soft "ta", a sound peculiar to Tamil; more of this later.)

This is what is happening to Tamil. Its possibilities for sweetness are dwindling. (The word itself, in Tamil, means sweetness.) Karnāṭak music, sister to Tamil, is faring no better. This is due to an increasing dependence on written notation and truncated understanding of what is written.

5

What does the musician do when singing to *tāla*? We speak of measuring time, counting time, beating time. But this is a gross view, an external, peripheral approach. The use of such words has contributed not a little to the coarsening of Karnāṭak music.

The musician *feels* the rhythm of song as well as improvisation. His mind swings to the rhythm and its cyclic configuration, the particular *tāla*. He pulsates with it. Counting and beating are not imperatives. If at all, they have to be gentle, not aggressive. When a second person joins with the *mridaṅgam*, he *accompanies* the musician. He is expected to provide the rhythmic "background" for the unfolding "picture" of the melody. For doing this he must be sensible enough to grasp the rhythmic flow of the melody. This sense cannot be got by arithmetical calculations, which are the easiest things to do. Calculations, conscious and long-winding, belong to the rational part of the mind. They have a sort of dehydrating effect. By overdoing these both singer and percussionist tend to become strangers to the feeling for the rhythm of the song. There is no play of imagination either. In the absence of these two the effort, however spectacular, is not art.

—December 31, 1974

13

THE RISE OF THE TERMAGANT

'Nandan'

She is there, here, everywhere,
the termagant,
for those who have ears to hear.

Child of the soil was she born,
buxom and gay;
as maiden coy she wed her lord,
Melody, son of *Nāda*,
and swore to walk in his shadow;
her voice was soft and sweet,
her gait graceful and neat.

Alas!
Her strident steps then shook the house
and turned the man into mouse;
for him to be heard he had to shout,
and to save his face prepare for bout.

The children?

Ah, they are mother's children—
and father's but her shadow now—
what she says is Art to them,
art, great art, serious art.

"Count!" commands mother.
"Count!" echoes father.
And the children beat and count,
with fingers frigid.

She: "*tadhiṅṅinatom tadhiṅṅinatom tadhiṅṅinatom*.....
He: "*ga ri sa ni dha ri sa ni dha pa sa ni dha pa ma*.....

"What was that?"

" $35 \times 5/4 \div 8 = 5 \text{ \& } 15/32$, Ma!"

"There you are! Now, this is going
to be a Combination. Count!"

She: "*tā ā dhī in gi ! nā ā iō om*.....
He: "*gāā rīl sād nīl dhāā*.....

"Now?"

" $(15 + 2 + 21 + 2 + 27) \frac{4+2+1}{3} \div 9 = 17 \frac{10}{27}$."

"Ha, my darlings!"
"They 're angels", says Pa.
"Now you understand music, don't you?"
"Yes, Ma."
"Tell me what is music."
"It is but acrobatic arithmetic."
"Shabāsh!"
Applause.

As children from other houses
come to listen, and perhaps to learn,
all eager and trusting,
the learned children of this house,
the cunning ones more often,
teach them the game
of appreciation.

"Oh! it's wonderful, wonderful!"
"How bea-u-ti-fully complex!"
"And how cleverly you teach!"
"How inte-resting!"
"How intel-lec-tual!"

Poor *Nāda*!

Disowned by Melody,
disembodied,
he hovers around—
to descend occasionally,
on an artiste here
and an artiste there.

With apologies to Gōpālakṛishṇa Bhārati¹:
Svara rāga nādamadanai
*Sevittiduvom vātraiye*²

"Come ye, all, let's worship
the self-effulgent *Nāda* of Rāga."

¹. 19th century composer; author of the well-known musical drama in Tamil, *Nandanr Charitram*. The hero of the play, Nandan was a Harijan who, by his intense devotion to Lord Śiva, attained salvation.

². The original lines are an exhortation by Nandan to his companions, to go with him for darśan of Lord Śiva. Thus:

Śivaloka-nādanaikkarṇa Sevittiduvom vātraiye

ON CULTURE

Ananda K. Coomaraswamy

Hot House ?

We have gone so far as to divorce work from culture, and to think of culture as something to be acquired in hours of leisure ; but there can be only a hot house and unreal culture where work itself is not its means ; if culture does not show itself in all we make we are not cultured.

Human

In the philosophy that we are considering, only the contemplative and active lives are reckoned human. The life of pleasure only, one of which the end is pleasure, is subhuman ; every animal "knows what it likes," and seeks for it. This is not an exclusion of pleasure from life as if pleasure were wrong in itself, it is an exclusion of the pursuit of pleasure thought of as a "diversion," and apart from "life". It is in life itself, in "proper operation," that pleasure arises naturally, and this very pleasure is said to "perfect the operation" itself. In the same way in the case of the pleasures of use or the understanding of use.

Freedom from Servitude

It is easy to see that an indefinite multiplication of utilities, the means of life, may end in an identification of culture with comfort, and the substitution of means for ends ; to multiply wants is to multiply man's servitude to his own machinery.

To be voluntarily poor is to have rejected what we cannot both admire and use ; this definition can be applied alike to the case of the millionaire and to that of the monk.

Losing to Find

The anonymity of the artist belongs to a type of culture dominated by the longing to be liberated from oneself. All the force of this philosophy is directed against the delusion "I am the doer". "I" am not in fact the doer, but the instrument ; human individuality is not an end but only a means. The supreme achievement of individual consciousness is to lose or find (both words mean the same) itself in what is both its first beginning and its last end : "Whoever would save his psyche, let him lose it".

—from : *Christian and Oriental Philosophy of Art* (Dover)

MUSIC CAUSERIE

WHY ? WHY ? WHY ?

MINA SWAMINATHAN

What has happened to our education ? How can we redeem a system which takes it for granted that whatever is natural, easily accessible, present in the environment, pleasant, easy to learn, joyous, interesting and meaningful to the children is not real education and deserves to be removed forthwith from the school, and that only that which is foreign, difficult to learn, meaningless, irrelevant, tiresome and dull or even painful is true education ? Is this not an assumption commonly made in our schools, though rarely expressed in these terms ? Why is there so little music and dance in our schools, and why is there such a great, almost total, neglect of the rich traditions of folk music and dance in rural schools ? For that matter, why is there so little of the local life and immediate environment present in the schools ? Why is there so much emphasis on what comes out of books and what comes from afar ? Can it be that we distrust ourselves and fear reality ? Why so little joy ? Can it be that joy is dangerous ? How much safer to live in a closed room than to brave the dangers of the world outside ! Yet that is where the child is, and if we do not go out there, we can not meet the child where he is.

—from : *"Start where the student is"* (1972)

GANDHI AND TAGORE

V.S. NARVANE

The contrast between Gandhi(ji) and Tagore is a favourite theme with many writers on Indian culture. It is true that in many ways these two makers of modern India differed fundamentally. Gandhi(ji) was sometimes impatient with Tagore's worship of abstract beauty. "I have usually found it extremely difficult to satisfy a hungry peasant with a song from Kabir," he once remarked.

Tagore, in his turn, saw in Gandhi(ji)'s evaluation of man's cultural life an undercurrent of ascetic life which, he thought, would impoverish and narrow down the horizon of experience. Tagore's aesthetic opinions reflected his sense of curiosity and his full-blooded enjoyment of the good things of life, his sense of leisure, his fascination with the unpredictable element in human actions.

Gandhi(ji)'s attitude, on the other hand, reflected his single-minded devotion to a definite ideal, his intense conviction about the purposiveness of art. But in spite of these differences there was a basic affinity between the aesthetic attitudes of Tagore and Gandhi(ji). They both opposed mechanism and crude materialism ; they both tried to relate aesthetic values with the cultural heritage of India ; they both believed that nature and humanity are animated by a common stream of energy ; they both wanted to bring art within reach of the ordinary people. Above all, both of them interpreted the highest art in terms of gentleness, tolerance and love."

—from : *The Illustrated Weekly of India*, October 1, 1961

SWATI TIRUNAL

KAINIKKARA M. KUMARA PILLAI

What has impressed me most in this extraordinary prince is his remarkably wide and progressive outlook and his readiness and capacity for synthesis and assimilation, so characteristic of the genius and culture of India. I have already referred to the omnivorous nature of his interests. He was always reaching out as it were, for far off things, for new things, for rare things, and even rare men! Besides people from various parts of India, it is said that he had in his court Arabs, Turks and Negroes and Nepalese and Chinese. Of course each one was proficient in something or other, and was expected to make his distinctive contribution to the good of the State, for which he would be amply rewarded, very often beyond his wildest expectations. Here was the ruler of a small State who deliberately wished and worked for her mental and spiritual expansion so that she could take into herself all that was good and beautiful in the whole of India and even from beyond. There was nothing narrow or parochial about him. Again like Śrī Śaṅkara, he saw India as one and undivided and considered the rich and varied culture of India as the birth-right of every Indian. He wanted to take in and absorb everything and everyone that was good from anywhere in the world. It was thus that he gathered into his court some of the best specimens and exponents of art and culture from all over India. Here was cultural and emotional integration in a measure and intensity seldom attempted before or after.

Why did he attain scholarship in many languages at a time when few other princes took pains to master even one? Why did he compose songs in most of them? Why did he invite great artists and scholars from all over India to come and settle down in his court? Why did he almost empty his coffers in entertaining and patronizing them? Why did he experiment with various forms, patterns and techniques of literature and music? Why did he go in for modern education, modern medicine and modern engineering? The answer to all this is one and the same. He was not satisfied with the old, the existing, the known, the immediate, only; he stretched his arms out, and went in for new things, distant things, for the mediate, the unknown, the perfect.

—from : “*Śrī Swāti Tirunāl Mahārājā*” (*Kṛishṇa Gāna Samāj*
Souvenir, November, 1963)

THE DANCE IN TEMPLE SCULPTURE

PADMA SUBRAHMANYAM

Karana

Karana is a technical term, derived from its Sanskrit root, *kṛ*—meaning ‘to do’. In short, it is a unit of dance which was the basis for concert items in ancient times. The *Karana* is generally mistaken to be a static pose. As it is a combination of the three elements, namely *chārī* (movement for the legs), *hastam* (gesture for hands) and *sthānam* (posture for the body), it is a full movement and not a static concept.

Thus a *karana* can be compared with the *adavu* of contemporary dance. Just as many *adavu*-s make a *tirmanam* and many *tirmanam*-s an item according to the number of *karana*-s specified, they were called *kalāpaka*, *mātrika*, *bandhaka*, *saṅghāyaka* and *aṅgalāra*. To compare with the components of language, the elements of *karana*-s are alphabets, the *karana*-s are words and the rest are phrases and sentences.

Tanjore Sculptures

Apart from literary evidence for the popularity of Bharata's *karana*-s, the dance sculptures in the temples of Tamilnāḍu (“Tamil Nadu”) prove beyond doubt that the Tamils took great pains in preserving Bharata's style. Just as the earliest extant literature on *karana*-s is the *Nāṭyaśāstra*, the earliest extant visual representation of these are found in the Bṛhadiśwara temple at Tanjore. The credit for identifying them as Bharata's *karana*-s goes to the eminent archaeologist T.N. Ramachandran. When the Chōla king Rājaraṇa built the Tanjore temple in the beginning of the 11th century, dance art enjoyed such a high status in society that he had the *karana* figures chiselled as sculptures in the first tier of the *Vimāna*.

The *karana* figures in Tanjore are about two feet in height and are found one after the other in a serial order as prescribed by Bharata. Starting from *talapushpapuṭam*, there are only 81 figures (out of 108 *karana*-s) found. Slabs for the rest are found left incomplete. But it is beyond doubt that each sculpture has been carved after a deep understanding of the description of the relevant *karana*-s as found in *Nāṭyaśāstra* as well as its commentary, the *Abhinavabhāratī* written by Abhinavagupta.

Kumbakonam Sculptures

The *karana*-s found in the Śāriṅgapāṇi temple at Kumbakōnam belong to a century and a half later than those at Tanjore. Here, though all the 108 were carved, as we see them to-day, they are not in Bharata's serial order. But the most interesting feature is that, under each figure, the name of the respective *karana* has been inscribed in Tamil *grantha* script.

Chidambaram Sculptures

The Naṭarāja temple at Chidambaram marks the next phase in such sculptural codification. The four *gōpuram*-s were built during the course of three centuries, 13th to 16th. All the 108 figures are beautifully carved in the entrance of these *gōpuram*-s. The eastern and western *gōpuram*-s are particularly important as they have the inscriptions in Tamil *grantha* script which are transliterations of Bharata's text pertaining to each *karana*. This was the first and perhaps the last time, too, that the *karana*-s were carved with their *sūtra*-s inscribed in full. It is evident that these were not mere architectural embellishments; they were there to guide the dance students and enthusiasts with regard to Bharata's work.

—from : “*The Role of Dance sculptures in Tamilnāḍu*”—(International Association of Tamil Research, Madras)

ARTS AND SCIENCES

PREMLATA SHARMA

Given below is a table showing the traditional scheme of Branches of Knowledge—sciences, arts, etc.—in India :

Classification of Revelation (<i>Vēda-s</i>)	{ <i>Yajurvēda and Atharvavēda</i>	<i>Rigvēda</i>	<i>Sāmavēda</i>
Auxiliary <i>Vēda-s</i> (<i>Upavēda-s</i>)	{ <i>Dhanurvēda</i> (archery or warfare) and <i>Sthāpatya-vēda</i> (static visual arts) or <i>Arthaśāstra</i> (political science, economics etc.)	<i>Āyurvēda</i> (medicine)	<i>Gāndharva-vēda</i> (music, including literature)
Branches of learning	{ <i>Silpa</i> (crafts)	<i>Vidyā</i> (sciences)	<i>Kalā</i> (arts)
<i>Spiritual Culture (Practical)</i>			
Constituents of spiritual culture	{ <i>Tantra</i> (technique)	<i>Mantra</i> (sound)	<i>Yantra</i> (form—usually geometrical figures)
<i>Macrocosm & Microcosm</i>			
<i>Guṇa-s</i> (subtle qualities of all existing beings)	{ <i>Rajas</i> (turbulence, activity)	<i>Sattva</i> (light, peace)	<i>Tamas</i> (covering, darkness)
Cosmic cycle	{ <i>Śrīṣṭi</i> (creation)	<i>Sthiti</i> (sustenance)	<i>Samhāra</i> (destruction)
<i>Dhātu-s</i> (essential ingredients of the human body)	{ <i>Vāta</i> (gross manifestation as gas)	<i>Pitta</i> (gross manifestation as bile)	<i>Kapha</i> (gross manifestation as phlegm)
Physical elements	{ <i>Ap</i> (roughly, water)	<i>Tejas</i> (roughly, fire)	<i>Anna</i> (roughly, earth)

—from : *Traditional Conception of Inter disciplinary studies in the context of Music Education* (Perth Conference Paper, 1974)

SOME QUESTIONS

R.C. MEHTA

Forget eulogies about music and fine arts : when it comes to introducing music as one of the core-subjects in the schools and as one of the "disciplines" at the college level, they (parents, leaders and businessmen) are only too ready to give it the least priority. The situation is, fortunately, improving but it may be on account of factors of numbers, the necessity of better enrolment, growth in female education, etc. The battle is still not won.

In all this, the most encouraging feature of the times is the changing concept of education, which defines an educated man as an integrated personality, capable of responding to many social needs. The original conception of a logical man or a scientific man or an intelligent social being has outgrown its utility or perhaps corrected itself. And in this context, the moulding of artistic tastes, the development of the aesthetic sense, the growth of capacity to experience and create "Beauty", have begun to acquire their rightful place in the education of man.

And if the wind is blowing in the right direction, we as music teachers have to acquire a new sense of urgency. In this fast moving modern world, we have been moving in "Bail-gādi" (bullock-cart), when better means of transport are available. Are we moving with the times? Let us take stock of the situation :

1. Have we devised Music aptitude and talent tests suitable for our music?
2. Are we taking advantage of the Test-batteries constructed by Scashore, Kwalwasser-Dykma and others?
3. Are we giving due place to "Psychology" and "Applied Psychology" in preparing music-teachers?
4. Have we our own version of the *Dalcrose Method* or the *Carl Orff Method* which aims at combining 'music and movement' for young children?
5. Have we devised reliable means to identify the musically gifted from the non-gifted? Or have we always to depend upon the factors of heredity?
6. Are we applying music as a means to developing the mental powers of the child? Can it take its rightful place among the core subjects?
7. How far have we been successful in understanding students whose sensibilities generally fall into four types¹ of responses viz., the Objective, the Physiological, the Associative and the Character types—to arrive at better teaching processes in music education?
8. Have we established a more purposeful relationship with the School/College authorities and parent-bodies, to give a more respectable and meaningful place to music at home and at the School/Institution/College?

¹ The idea of these 4 types (as applied to musical sensibilities) discussed by Brough Edward needs re-examination.—Ed.

9. Are we doing enough to establish the profession of music teachers, or are we still subservient to the profession of performing artistes? Do we suffer from any inferiority-complex in that respect?

10. Is it realised, that the General Education gives the music teacher a lower status when the question of cadre comes? And, given due allowance to prejudice, are we not vastly responsible for this attitude? Are we awake to the need for broadening our musical thinking, in addition to musical competency?

11. Do we realise that we are increasingly made responsible for creating in our students future audiences who will either support or reject, appreciate or criticize the artistes, amateur or professional? How many of our students, who were initiated in music for two to three years, are in their earning life supporting music as active and paying listeners? Is not that one of our social goals?

— from : *Objectives before a Discipline* (All India Music Teachers' Conference, 1967)

TWIN IDEALS

K. G. PONT

As Albert Einstein somewhere observes : "perfection of tools, but confusion of aims are characteristic of our time." Experts from many disciplines have come from all over the world to this conference on music education, and they come equipped with a magnificent range of talents, tools, and technologies. But while we are here learning so much of each other's educational resources and methods, should we not also be constantly asking each other, and ourselves, the fundamental question whose answer determines the final value of all these tools? What is music education all about? What are we trying to achieve? What is the overall strategy? What is the criterion by which we shall judge our success and our failures?

To help you with your thinking, I offer an answer to this problem, an answer that is not original. It was developed by the ancient philosophers, and it has been perfected by the test of time. It is an old recipe, which might work again, with new ingredients. But I invite you to consider it, not in a spirit of uncritical admiration for antiquity or for the authority of the classics, but as a simple, practical proposition for Australia, or any other modern democracy, here and now.

Music education has two broad aims : the production of rational, good, and beautiful human beings, and, therefore, the production of rational, good, and beautiful environments and societies. These twin ideals, I believe, were recognised and occasionally achieved in classical Greece and Rome, and in parts of renaissance and baroque Europe. For the modern world, the ideals remain substantially the same, but their physical form, especially their social and environmental form, has been permanently altered by the profound revolutions in science, technology, industry, economics, politics and government that have produced modern society. The musical expression of these noble ideals was the ancient tragedy—hence Plato's insistence on choral training—and these ideals

were rediscovered and restored through scholarship and art to form the modern grand opera. Tragedy, ancient and modern, is a *participatory* or public art-form, the essence of which is the communal or choral expression and active realisation of the most serious problems of human life, and of the most noble and heroic ways of facing these problems. Through the long history and great revolutions of the musical drama, from Aeschylus, Sophocles and Euripides, to Cavalieri and Monteverdi, Handel and Gluck, Wagner and Verdi, and to Schoenberg and Berg, there runs an abiding concern with the tragic ideal and form, whose expression calls for the most noble and elevated language of the Muses—the sacred dance of all the arts, the total art-work. The ideal is divine, and rare; the imperfections and shortcomings of the grand opera all too human and frequent.

—from : *A Philosophy of Music Education* (Perth Conference Paper, 1974)

MEANS AND ENDS

YONETARO SHIMOMURA

The remarkable development of technology in the latter half of the nineteenth century brought forth a highly industrialized society. In the developing countries, it now has a great influence on their trend.

The division between science and technology is not so clear, it is said. Science is the basis for technology, while technology is a practical study which makes the products of science useful for human activities. At any rate, both were created by man, therefore they must be controlled by man's intelligence. With the development of technology, man has blindly pursued material prosperity. As a result, we have lost not a little in return. Technology, which is originally the means, has been mistaken for the end, which is mankind. This is the crisis in the technological age.

Technological development on the cosmic scale has given a great shock to the world of education. All the nations are competing keenly with each other in educational aim, content, method, system and organization, under the slogan of "modernization of education". Not only in the U.S.A., England, France, Germany, and the U.S.S.R., but in every nation of the world, educational policy is carried on toward improving man-power in quality as well as securing it in quantity. Also in Japan, through a series of revisions of the course of study, new curriculums have been formed to cope with the development of technology.

Schools are the place in which the whole personality is to be developed. Therefore, curricula must be formed as a part of the school programme. Though science and technology must comprise a part of the education given to all children, the cultivation of the Humanities is also important. Since the latter half of the 1960's, education has been returning to its basic principles : to educate a man to be an individual, to have a harmonized education, in contrast to an alienating education, which stressed science as the first priority. Every human being has the right to receive the knowledge which has been accumulated and to receive culture. Such drive in itself is good. The problem is how to change this drive into something positive. Education is the way to achieve it. Modern man

is treading a narrow path between light and darkness. There is an old Chinese saying: 'plant grass for use in one year; plant trees for use in ten years'. To sow the seeds and plant the trees of education alone is important.

In the developed nations, pollution of air, water and soil, contamination by radioactivity, and other public nuisances caused by traffic and noise are highlighted as social problems. It is education's task to bring up children who will be able to cope with these problems. We have now in school children who will live in the twenty-first century. Education, aimed at the recovery of humanity, must be conducted for peace and prosperity in order to escape from material and spiritual poverty.

—from: *The influence of newly introduced concepts in the educational field of music instruction* (Perth Conference Paper, 1974)

The medium of musical art lies primarily in artistic deviation from the fixed and the regular.

—Carl E. Seashore ("Psychology of Music", P. 29)

TRIBAL MUSIC OF TAMILNAD

Shyamala Balakrishnan

"One of the things we have lost is the spirit of song and dance and the capacity for enjoyment, and this is what the tribal people abundantly have. We seem to pay too much attention to the cinema; it is undoubtedly an excellent medium for many good things, but unfortunately it has not proved to be particularly inspiring. We must imbibe something of the spirit of the tribal folk instead of dumping it with our long faces and black gowns," said Jawaharlal Nehru in the course of an address in 1955.

The tribes who have their abode in the hills and plateaus of Tamil-nāḍu ("Tamil Nadu") have their own music and dance. From a sample (survey) study of the *Pulaya-s* of Tāṇḍikkūḍi in the Lower Palani range and of the *Sōlagar-s* of Dimbūm in the Nilgiri range, it is clear that in the tribes music and dance form a more integral part of their lives than is the case with the plainsmen. Their music is in a class by itself, and extensive research in this subject (which was beyond the scope of my thesis for the Madras University) may reveal interesting links with the music of a distant past. They perhaps represent the culture of a 'lost world'. They possess an organic pattern of civilization which is self-contained. They are not backward, as they are popularly supposed to be, for they are people with life-concepts adequate for a quiet and simple life in the forest.

The orchestral band of the *Pulaya-s* of Tāṇḍikkūḍi, known as "Siṅgāram" (Beauty), consists of two small-sized *Nāgaswaram-s* ("Sattak-kulal"), two drums ("mēlam") and a pair of cymbals ("Kaimaṇi). Vilik-kulal" (a flute) and "Mattāji (a long drum) are the instruments used by them to invoke their gods. An interesting thing about their technical nomenclature is that they describe their melodies as 'tālam-s'. Thus "Karaganāchchi Tālam," "Kalyāṇa Tālam," "Naḍai Tālam" "Maṅgaḷ-ānanda Tālam," "Kānamayil Tālam (Kānamayil is a bird), etc., are all specific tribal melodies. Here is a melody:

Rhythm of Four

Scale Type: "28"—But *M* is absent

S S P ;	P P D R	R R gr S	S S S ;
le le le .	le le le .	le le le .	le le le .
S G G ;	M P D R	R R gr S	S S S ;
le le le .	le le le .	le le le .	le le le .

Nishāda does not occur. As will be seen, the range is 6 *svara-s*

only, from *Sa* to *Dha* above.

From *Dha* to *Ri* the drop is rather sudden. Such drops occur often in tribal music.

The syllables used before the song commences, to mark the rhythmic pattern, are :

"*ḍundumba dumba—yin dundumba dumbaa...*

Instead of '*tannaanṭ*', sung by the people of the plains, '*Lē lē lē*' is generally used for the refrain of the songs. The song is sung to invoke the goddess, Karaganāchchi.

The whole thing is so interesting. In my thesis I have recorded some 10 tribal melodies. While in a melody (or air) both *Kōmala*- and *Tivra*- *Gāndhāra*-s occur, in TWO airs the two *Madhyama*-s occur in the same song. These strike me as echoes from a past age and tradition—prior to the bifurcation of *mēla*-s of Karnāṭak music into water-tight compartments of *Śuddhamadhyama*- and *Pratimadhyama*- *mēla*-s.

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BHADRACHALAM RAMADAS'S WORK

Vissa Appa Rao

Kirtanam-s of Rāmadās have been, over the centuries, universally cherished and held in great respect. They formed the main repertoire of *Bhājana Mandir*-s in Āndhra. Copies of the compositions were carefully preserved in palmyra and paper manuscripts. But, in recent years, it is very hard to get at them.

The story of Rāmadās was written in the form of ballads under the name 'Rāmadās Khaidu'—Imprisonment (referring to his diversion of Treasury funds for charitable purposes, consequent imprisonment, and subsequent miraculous deliverance). These ballads are traditionally sung by a distinct type of folk musicians—*Haridāsulu*—who go about from village to village and finally reach Bhadrāchalam to take part in the festival of Rāma Navami. We find some of them in and around Rajahmundry, Dowlēswaram and Niḍadavol in the Godāvāri districts.

The life-story of Rāmadās was first written by Varada Rāmadās of Kāñchi, a *bhakta* of Rāma, around the year 1832 A.D. Subsequently, Siṅgari Dās—another devotee of Rāma—compiled 'Rāmadās Charitra' in the form of a *Hari-kathā*, basing the story on the account given by Varada Rāmadās. This book is printed, and is the chief source of my information.

Popular Appeal

About fifty *kīrtanam*-s of Rāmadās were included in this book at different places. All the musical compositions of the book bear the signature of Bhadrāchala Rāmadās, and it fits in well with the compositions of Rāmadās as well as the songs composed by Varada Rāmadās. Sometimes it is very difficult to distinguish between the compositions of the two. But the *kīrtanam*-s of Rāmadās have a distinct style and diction. They are full of pathos, having been composed during the period that Rāmadās had spent in gaol where he bewailed his wretched captivity—in absolute devotion to Rāma, of course.

Rāmadās's songs were written in colloquial Telugu for the benefit of the people. The simple metaphors and imagery drawn from common life have a direct appeal. The singing saints of medieval India, who preached

the doctrine of *Bhakti*, discarded Sanskrit and used the language of the people among whom they lived. The people listened, and made the songs their own. These musical compositions had the effect of uniting the people in their inner life as nothing else could have done.

Rāmadās followed the path of *Nāma-Siddhānta* and sang the praise of *Rāma-Nāma*. It was Rāmānanda, Kabir and Tulsidās that turned towards the love of Rāma, who was considered as the highest *avatār* of the Lord, who incarnated himself out of love and compassion for the sake of suffering humanity. Just as Tulsidās's *Rā nāyaṇa* sank into the consciousness of the whole of North India, Rāmadās's *Kīrtanam-s* installed Rāma right in the hearts of the people of Āndhra, and Bhadrāchalam became the chief place of pilgrimage. Pious Āndhra-s began writing out the name of Śrī Rāma ten million times — '*Rāma-Kōṭi*'—and carried the bundle of the manuscript to Bhadrāchalam in great religious faith and offered it at the feet of Śrī Rāma. Rāmadās had spread the cult of Śrī Rāma throughout the Telugu land. *Rāma-mandira-s* were established in all towns and villages and *Rāma-Bhajana* began to be a regular religious and social feature in the life of the people. *Śrī-Rāma-Navamī* is celebrated for nine days with great enthusiasm in many places in the Telugu land, even to this day. Rāmadās's influence on the religious faith of the people of Andhra is very wide and deep.

Poet and Composer

Rāmadās was the author of '*Dāśarathi-śataka*'—a collection of one hundred verses on Rāma. The verses have an outstanding poetic merit and are remarkable for their *bhakti-bhāva*. Rāma is exalted as the supreme God, who alone is capable of granting *Mōksha* (salvation) to those that bow down to him in reverence :

"Mrokkina niku mrokkavale mōksha mosāṅgina nīvē īvalen".

Rāmadās exhorts himself to sing the praise of Rāma here and now, while he is hale and healthy and not to postpone it to a time when he becomes physically and mentally weak and suffers the infirmities of old age.

Rāmadās's *kīrtanam-s* are simple in style and rhythm, abounding in *pada-yamaka*—the stanzas of the composition containing words ending with the same syllable. They surge in emotion and are set in a tempo suited for the rendering of the song in appropriate music and dance. Some of them are in very slow tempo and express deliberate and deep emotion.

They are composed in nearly thirty of the popular *rakti-rāga-s* like *Ānandabhairavi*, *Nādanāmakriyā*, *Asāvēri*, *Varāṭi*, *Punnāgavārāṭi*, *Dhanyāśi*, *Bhairavi*, *Rēgupti* (the older form of *Mōhana*), *Saṅkarābharaṇam*, *Yaman*, *Kalyāṇi*, *Yadukulakāmbhōṭi* and *Mukhāri*. *Ādi Tāḷa*, of eight *mātra-s*, was mostly employed.

Influence on Later Composers

The *Kīrtanam-s* of Rāmadās have a distinct style of their own much different from that of the famous *Saṅkīrtanam-s* of Annamāchārya, the first and great composer of the fifteenth century. Annamāchārya's compositions were of the type called *padam-s*. During the centuries that followed, many *vāggēyakāra-s* like Kshētraiya and Sāraṅgapāṇi composed *padam-s* after the style of Annamāchārya. In the same way Rāmadās's *Kīrtanam-s* influenced musical composers that came after him. Tumu Lakshminarasimha Dāsu, Varada Rāma Dāsu, Tāṭaṅki Veṅkaṭa Dāsu, Niṭṭara Rāma Dāsu and Muḍigoṇḍa Mallikārajunaḍu were a few among them.

Śrī Tyāgarāja, the greatest composer in South Indian music, was also influenced by Rāmadās. Tyāgarāja's mother was singing the *Kīrtanam-s* of Rāmadās when Tyāgarāja was very young. As an intense devotee of Rāma, Tyāgarāja was fascinated by the *kīrtanam-s* which left their impress on some of the *Divyanāma-s* of Tyāgarāja.

Tyāgarāja composed a number of *Divyanāma-s* after the style of Rāmadās's *kīrtanam-s*, and they were intended for congregational singing in *bhajana-kūṣam-s*. Unlike the short *kṛiti-s* which are of great musical quality, the *divyanāma-s* were composed in simple music with a number of *charaṇam-s*, or stanzas. The *kīrtanam-s* of Rāmadās and the *divyanāma-s* of Tyāgarāja are great models of devotional songs in 'Light Classical' Karnāṭak music.

The Which-Hunt

*Which side of the bread
is buttered ?*

That is the question.

*Stupid.
The other side
is honeyed.*

—HAYA

PANNALAL GHOSH

On his way to school a young boy used to stop and listen to a *sādhu* playing on a flute under the shadow of a tree. Caught by the spell of the music the boy would not like to leave the place at all, but had to leave later, rather unwillingly. The *sādhu* marked the boy's deep interest. Not only did he present his own flute to the boy but he also taught him how to play it. Later the same boy grew up to become the eminent flute wizard—Pannālāl Ghōsh.

Since ancient times the flute has been a popular musical instrument in many the parts of the world, especially with the folk. In India, its association with Lord Kṛishṇa has given it an added value and charm. However, in upper India, till recently, it was treated mostly as an instrument for folk music or light music only. Credit goes to Pannālāl Ghōsh for bringing out the potentialities of the flute and securing for it a dignified place among the classical instruments of Hindustāni music.

Pannālāl Ghōsh was born in Barisāl (West Bengal) on July 24, 1911. His grandfather was well-versed in singing *Dhrupad* and his father Akshaya Kumār Ghōsh used to play on the *Sitār*. The boy therefore had a fascination and liking for music, from his childhood. He was gifted with a tune-ful, sweet voice. He used to play on the small flute received from the *sādhu*. Once, while playing on the bank of a river, he found a bigger bamboo flute carried by the waves to the shore, and he took it home. Though he did not get the opportunity of getting technical training, he could still acquire some proficiency by observation and diligent practice. He was invited often to accompany *Kīrtan* singing.

He was very fond of physical exercise. As the local authorities became suspicious of his being associated with the revolutionaries, he left his birth place and came over to Calcutta. For his livelihood he worked in a printing press and, later, for some time in a tubewell company. In 1933 the well-known film director R.C. Boral came to know about him and appointed him in the New Theatres. Here, apart from playing on his own instrument, he had the opportunity of studying minutely the technique of orchestration. For the first time he received methodical training in classical music from Khushi Mohammed.

In 1937 Girija Shankar Chakravarty was pleased to take him as his pupil. Later Pannālāl performed in the All Bengal Music Conference.

His performance was very much liked and appreciated by Ustād Dabir Khān, who went up to the stage and embraced the young artiste. To the question how he acquired such proficiency in *Ālāp*, *Jōr* and *Jhālā*, the reply from Pannālāl, in utter humility, was : "It is all due to your blessings, Sir." He also received compliments from not less a person than Paṇḍit Omkārnāth Thākur, for successfully accompanying his vocal recital of *rāga* Lalit. After a performance before Ustād Abdul Karīm Khān, Pannālāl Ghōsh touched his feet and requested to be accepted as a disciple. The Ustād, thinking it not possible, blessed him saying : "Go on with *Riyāz*, with my image in your mind. You will fulfil your cherished aim."



Pannālāl visited European countries as the music director of a dance troupe from Sarāi Kēla. This trip came to an abrupt end because of the outbreak of the Second World War.

After the death of his *Guru* Girijā Shankar Chakravarty, he did not like to stay any longer at Calcutta. He came over to Bombay and settled there. At the invitation of Dēvikā Rānī he joined Bombay Talkies. His talented wife Parul Ghōsh also became popular, in play-back singing. Though credited with successful music direction in a number of films, he personally derived no satisfaction and pleasure in the film world. He left it after some time.

For spiritual satisfaction, in 1947 he became the disciple of Swāmi Virajānanda, a direct disciple of Swāmi Vivēkānanda. In the same year he got the opportunity of having lessons from Ustād Allāuddin Khān. He stayed at Maihar for a few months to receive sustained, intensive training from the *Ustād*. Even later, during the rest of his life, wherever and in whatever capacity he was, he would not lose any opportunity of getting guidance from the *Ustād*.

In 1956 he came over to Delhi to join the All India Radio as the Director of the National Orchestra. Apart from his orchestral composi-

tions based on *rāga-s* he composed a number of thematic compositions such as *Riturāga*, *Hariyālī*, *Kāliṅg-Vijaya*, etc. *Lalit*, *Tōḍī*, *Śuddha Sāraṅg*, *Mārwā*, *Pūriyā*, *Purīḍa Dhanāśrī*, *Pūrvī*, *Yaman*, *Mālkauns*, *Darbārī*, *Miyān-ki-Malhār* were among his favourite *rāga-s* for solo performance.

As a result of long, devoted research he made an improvement on the original small flute which had a rather shrill sound. He invented a bigger instrument capable of producing a deeper tone and bringing out various subtle nuances in a range of three full octaves. With the addition of a side hole he was able to reach, in the lower octave, upto *Gāndhāra*. He used an additional flute for playing still lower tones in the *rāga-s* like *Darbārī*. For his excellent, tuneful, aesthetical and methodical elaboration in *Vilambita* and *Druta* and mastery over subtle rhythmic intricacies he was undoubtedly acknowledged as the topmost among all flute players of his time. He also developed a different fingering system.

He was very affectionate and kind to all those who came in contact with him. He was not after money.

His untimely death in 1960 deprived India of a soul who was great as an artiste and greater as a man. His style and tradition are being kept alive by his capable disciple and son-in-law *Dēvēndra Murdēshwar*, who at present is ranked very high among the flutists all over India.

—V.C.M.

Western Questions and Editor's Answers

Q: In India, isn't there a sharp difference between the musics of the classes and the masses?

A: Not so much as one would imagine. In the Indian tradition, the highest art music has been permeating to the masses, and there has been a constant exchange between the various levels. The temples have played a large part in this. Some of the most sophisticated *Pallavi-s* of *Karnāṭak* music can be traced to simple congregational songs of the people. When you have the chance to hear me sing the prestigious *Pallavi*, *Kṛishṇa Murārē Kēśava Murārē...*, you will yourself know this.

Q: What is the central theme of your songs? Religion?

A: Of course, yes. But even the so-called religious sentiment is nothing but Love—in its various facets. God-love predomiantes, no doubt, but there are songs of mundane love, too.

PERTH'S EYE VIEW OF MUSIC EDUCATION

*Excerpts from selected papers of the XI International Conference
of the International Society for Music Education at Perth,
Western Australia, August 5-12, 1974*

A Way of Life

NARAYANA MENON

INDIA

There is no discipline that is absolutely self-contained. This is particularly so with the Arts. And the old Indian story which I have been quoting *ad nauseum* at music seminars and discussions the world over sums up the position admirably and pointedly:

A King asked a great sage to teach him how to make sculptures of the gods. The sage replied, "someone who does not know the laws of painting can never understand the laws of sculpture." "Then", said the King, "be kind as to teach me the laws of painting." The sage replied, "it is difficult to understand the laws of painting without understanding the technique of dancing." "This is difficult to understand without a thorough knowledge of the principles of instrumental music." "Please teach me the principles of instrumental music." "But", said the sage, "these cannot be learnt without a deep understanding of the art of vocal music." The King bowed in acceptance. "If vocal music is the source and goal of all the arts, please then reveal to me the laws of vocal music."

The story is the classic illustration of the unity of the arts. Wasn't it Walter Pater who said that all the arts aspire to the condition of music?

In their most basic and elemental forms, poetry and music, drawing and sculpture, dancing and theatre were all close to one another and they were all a part of living as we can see to this day in parts of the world like Bali. It is only comparatively recently that they were divorced—more or less—from their social functions and began to branch out as 'art' forms with their own separate identity. Music is a way of life and this, I believe, is to be the subject of the IMC Congress in Canada next year. And as our ways of life developed in varying degrees in various parts of the world—right through human history—cultures and civilisations rose and fell. Certain areas prospered and flourished over centuries, then declined and fell. Others rose from primitive savagery to heights of sophistication and strength. Wars and conquests, travellers and prophets, history and geography all played a part.

—from: *Inter-disciplinary Research—Its Contribution to the Understanding
of the Music Cultures of our Time*

A Grave Misunderstanding

KEVIN R. SIDDELL

AUSTRALIA

The general teacher must be shown that there is a responsibility on his part to be involved in music education in the same way as there is a responsibility on his part to be involved in other subject areas such as language arts, social studies and mathematics. Given the correct pre-service and in-service training, he can be shown ways of doing this. It is not being suggested that music education in any sense ought to be watered down, that attitudes and standards of performance ought not to be directed to the highest levels; rather, that more educators become involved in a specialized way, stop seeing their field of influence as something precious—as an area into which only the highly gifted can possibly stray!

We have to face facts however. We must admit that in the demonstration and performance field there are real barriers. Technical problems in the instrumental field particularly are outstanding and ought never to be underestimated. On the other hand, performance and demonstration are but two facets of the whole process. Many class teachers in the elementary school have been led to believe—through one false notion or another—that this teacher-centred approach to music education is in fact the essence of music education. It is often the teacher with a specialist music background—with specialist music training with specialist oriented preparation at tertiary level—who perhaps unwittingly frightens off the general teacher. How often have we heard the cry that teachers will admit to being reasonably confident—and successful (!) in all areas of the elementary curriculum—except music!

It is suggested that this has developed in part simply because there has been a grave misunderstanding of roles. In the elementary school situation the grade teacher/pupil relationship has proved to be of paramount importance. In the developing pre-school areas, in the kindergarten, and in the early grades, this acceptance and understanding of the nature of the role of the teacher has resulted in vibrant approaches to music. Many, however, even in this area, find themselves confronted with an almost hopeless task. Their training has been such that they continue to see the music programme in isolation, and very often teacher-piano oriented. They tend to overlook those precious opportunities to educate—in the musical sense—at those brief times in the course of their teaching day when, from an educational point of view, 'the time is ripe'. It would seem unusual, to say the least, that whereas the school generally accepts the fact that it is necessary for the child's music potential to be extended and developed, so many teachers find themselves not only unprepared but ill-equipped for the task of music education.

—from: *Music for All*

For Self-education

ANNA HAMVAS

HUNGARY

Zoltan Kodaly frequently referred to the educational ideal of the highly developed Greek civilisation that secured for music a central position. Having set himself the target of renewing the musical life of

Hungary—emphasising all the time the personality-forming effect of music education—he laid the foundations and realised through his life-work the right of every Hungarian child between 6 and 18 to music education. As far back as 1929 he had already proclaimed: "He who cares what the musical scene would look like in the lifetime of the next one or two generations cannot pass a school indifferently when singing is audible outside."

Kodaly was aware of the fact that instrumental music can never really become a mass culture. "Human voice alone, this most beautiful, inexpensive instrument available for all can merely be the arable soil of a general, all-embracing music culture."

Singing is not less significant to the intellectual-aesthetic-ethic development of a child than the food for its physical growth—it must be helped to obtain them daily. The *Kodaly schools*—altogether 134 all over the country since 1950—where children sing day by day, were opened on the basis of this principle.

With *individual playfulness* children create new combinations during improvisation of the rhythm practised, as well as of melody, turns, often-met forms and atmospheres. The above improvisation is, furthermore, completed by an example of the unity of harmonious movement and music, i.e., the folk dance and improvisation with its elements.

The gay atmosphere of the singing classes, the unreserved display of the pupils' motions, the expression of their concrete musical observations, as well as the manifoldness deriving from the subject, are all favourable for unfolding *creative phantasy*; the individual will become an *active member* of the class community. With his high-level abilities the pupil acquires *self-reliance*, and urge for *initiative* leading towards *self-education*. Under the influence of the many *aesthetic experiences* he will become better able to use his ever-increasing free time when growing up in a more civilized manner, being more susceptible to arts. The aim is that more and more adults should be able to feel the inner demand to get acquainted with, appreciate and enter fully into, the spirit of the works of art.

"I am convinced that the hunger for beauty—as Ady put it—is existing in the bud in everybody, but it has not attained full growth with all..." (Kodaly). The child who experiences this expectation and then the fulfilment of it will not only be susceptible to music, but have a specific feeling of gratitude towards its teachers and school-mates as its *emotional life* unfolds.

—from: *The Influence of Music Education on forming School Children's Personality*

Broadening the Horizon

EGON KRAUS

GERMANY

In the language of the music educator: Music is not a matter of professional study alone, but a matter of general education, thus continuing the medieval tradition according to which music was one of the liberal arts that was taught in an orderly way.

The modern education movement, which started at the beginning of this century, had its first climax in the twenties, when programmes were planned under the heading of Humanities Education, Related Arts Education, Combined Arts Approach or even more specialized as Cross-relationships in the Arts (Querverbindungen). The general education aim of such programmes was a better understanding of music (or another single art) through its relationships to other media of expression, thus broadening the emotional and intellectual horizon of the students.

In Music Education interrelationships between Music and Poetry, especially comparative studies of poems in different musical settings, were favourite topics. Next came efforts to relate Music and Architecture (e.g., in the Baroque era), finally Music and Painting (e.g., in Impressionism). The main didactic principle was that of comparison. Art teachers started with comparing different epochs in the same art (Music or Architecture or Painting), proceeding afterwards to the comparison of different arts in the same epoch. This method was based on a finding of Curt Sachs, proclaiming the law of similar expression: Epochs and nations at all times can only express the same spirit, what they create in a certain period always belongs to the same style.

In the Summary Report on Interdisciplinary Model Programmes in the Arts for Children and Teachers¹ the evaluation team draws the following positive conclusions:

Interdisciplinary programmes

- demonstrate that the arts are the ideal and indispensable vehicle for humanizing the education of children, adolescents and adults
- support an incontrovertible thesis that education is made more effective for both teacher and learner when the arts are present in their many forms
- transform the traditional curriculum into one which emphasizes the integration of the arts into the main stream of human experiences
- develop ways to infuse the arts into all aspects of the school curriculum as a means of enhancing and improving the quality and quantity of aesthetic education offered in the school, and as a principal means for extending the base for affective learning experiences in the total school programme
- provide the setting and the climate necessary for the parity between the arts and the remaining school programme to be realised
- include both integrated arts activities and subject-oriented arts instruction for all students in a format that will expand the creative, perceptive, appreciative, and expressive qualities
- motivate classroom teachers to teach creatively and confidently arts offerings by preparing them to include creative music, dance, drama,

¹Junius, Eddy: Interdisciplinary Model Programs in the Arts for Children and Teachers. A Summary Report Prepared by The Arts Impact Evaluation Team—The Pennsylvania State University, University Park, Pa, 16802.

etc., in the programme and by providing them with a basis for making all instruction relevant to students' needs

- allow cooperative teaching and planning among staff members, resource teachers, consultants, and resident or visiting artists
- foster a coordinated community volunteer service for the arts with the purpose of achieving community-wide commitment to the arts and to arts education and fuller utilization of available cultural resources.

—from: *Integrated and Inter-disciplinary Approaches in Music Education*

A Practical Example

HIROSHI IWAKAMI

JAPAN

All the teachers in our school discussed the way to make the best use of children's independence acquired through music instruction in their daily life. When 'Happy School Life' was brought up for a discussion in Children's Body, we advised them to consider school activities based on music. The members of the Body approved this advice and became busy making definite plans. Every month they delivered to the children questionnaires about their favourite songs and decided on songs of the month and printed them. They instructed lower graders how to sing them. Under the motto, 'Let's start our school day with music', they did their best in making their school life happy.

1. The start of School Music Assembly

The activities by Children's Body produced satisfactory results. Every morning we heard children singing in chorus in the classroom. This small activity has grown to a Music Assembly by grades, and at last to a 'School Music Assembly' on a Saturday morning, which all the children (about 1,500 pupils) attend and sing songs of the month in chorus. We are greatly impressed to find that a strong friendship and unity beyond classes and grades has sprung up amongst the children.

2. Printing of songbook

Every month Children's Body chose the songs of the month from the children's favourites, some of which were printed in the songbook edited by Children's Body. It is used also on special occasions such as summer camps and School Excursion Day.

3. Assembly to develop children's creativity

"School Music Assembly" provided a good stimulus to children's creativity and changed into a more varied one where children played music and dances composed by themselves. Many new songs for Children's Day, School Assembly, birthday party, and so on, were composed by children.

4. Assembly to restore human relations

Now the "School Music Assembly" is important in relation to other school activities which have some relation to the society around the children. For example, at "Thanksgiving Assembly" children invite the people in the neighbourhood and present cards and songs to them. At "Year-end Party" they invite teachers and all the staff in the school as guests and express their thanks for kindness during the year. We believe these assemblies are valuable because modern society shows a growing tendency to estrangement among people.

—from : *The Approach to Education that develops Children's Sentiment and Creativity*

Learning to Learn

FLORENCE B. CAYLOR

U.S.A.

Our children are still *today* being educated for the needs of *yesterday*; they must be given opportunities (in each stage of education, in each of the many disciplines) to prepare for the needs of *tomorrow*. Although we cannot yet spell out these needs specifically, we do know that in order to cope with this constantly changing world, each child must be afforded opportunities to develop his ability to make value judgements, and to learn just *how* it is that he does learn. In music education, we as helpers must guide each child so that he is, as an individual, afforded an opportunity in music to :

1. develop his own ability to discover *how* it is that he learns music ; this means :
 - developing insights into his own individualistic learning style
 - understanding his own self-growth in musical skills
 - perceiving *when* his own ability is limited and ineffectual and not being discouraged
 - understanding that each person has strengths and weaknesses in every skill
2. develop his own positive self-image ; in music this means opportunity to :
 - have successful experiences on his own level
 - solve problems in music that challenge but do not defeat
 - utilize varied repetitious as well as self-corrective materials
 - develop his own skills and insights
 - develop his own goals and perspectives
 - develop appreciation for the growth and skills of others
 - experience the joys of helping others learn in music

3. develop his own creativity ; in music this means an opportunity for each child to :

- structure his own learning
- search for effective methods
- develop intuitive grasp of principles
- develop imagination

4. develop choice and responsibilities ; in music this means :

- a wide variety of hearing experiences and an opportunity to think about their differences
- freedom to explore, to discover, and to experiment for himself with a wide variety of musical 'things'
- understanding the resources and musical materials available to him and those he may desire to seek later.

—from : *Learning is Learning how to Learn*

Unity and Totality

PREMLATA SHARMA

INDIA

There is no equivalent of the expression "inter-disciplinary" in Indian thought, since knowledge has been treated here as one and indivisible. All activities of the human being have been directed towards one single goal, viz., self-realization. Consequently, there is no place for negation or isolation or seclusion of any field of activity. In simple words, 'self-realization' could be explained as realization of the basic unity of life, of the individual as a miniature reflection of the universal and liberation from the dichotomy between the outer and the inner, the physical and the spiritual. With this goal in the centre, various schemes of education have been worked out. Briefly they could be arranged in the following categories :

1. The Vedic scheme of 14 or 15 or 4 *Vidyā-s* (sciences). '*Vidyā*' has been conceived as a means of liberation (*Vimukti*). The word *Vidyā* can be derived from two different roots meaning—'to know' or 'to attain'. To know what?—One's unity or non-duality with the 'whole'. To attain what?—the state of undividedness or totality of existence.
2. The conception of drama (*Nāṭya*) as a repository of all sciences and arts.
3. The Tāntric scheme of 64 arts (*kalā-s*) in various versions. The word *Kalā* is derived from the root 'kal', to count, and means 'a part'. Whereas '*Vidyā*' starts with a total or undifferentiated approach, *Kalā* starts with 'parts', aiming at the whole.
4. A mixed scheme of *Vidyā-s* and *Kalā-s*.

It is important to note the two main streams of Indian culture, viz. *Nigama* or *Vēda* and *Āgama* or *Tantra*. For a complete view of Indian culture both the streams have to be duly noted. The former is charac-

terised by a direct vision of Truth, but the latter has a veil of secrecy around it and is much more elaborate in visual and aural symbols and techniques. Whereas the Vedic *Yajña* (sacrifice) is a collective undertaking, *Tāntric Sādhana* (spiritual culture according to Tantra) is mainly individual-oriented.

—from : *Traditional Conception of Inter-Disciplinary studies in the context of Music Education*

Report from Perth

The Singing Professor from India

PERTH, August 11, '74

"This is the first time I have come across a university professor of music who sings, in a deep baritone, to illustrate his points," observed the presiding chairman, Mr. Ronald Smith of the United Kingdom, at the conclusion of Indian Music Professor Sadagopan's demonstration lecture on Saturday, August 10th, 1974 at the University of Western Australia.

Professor Viravanallur Vedantam Sadagopan of the Delhi University, India, has an evangelistic zeal for music education for human relations, through integrative music education. He believes individual, social and global harmony can be fostered through this. He begins his work with the children, the "foliage stage", as he puts it, and works his way through the "flower stage" to the "fruit stage" of high art musics of the different traditions.

Says he : "We are lucky in being able to work with children - because children are pictures of joy. Our (educators') aim is to draw out the joy that is found within each human being - in fact, education means 'drawing out'" and he affirms, "if music education cannot stop the disintegration of man, no other discipline can."

He amply demonstrated his thesis at the XI International Conference of Music Educators at Perth. For illustration he had for his co-participants a group of children from Dalkeith Primary School, who sang Indian music along with him after just an hour of "get-together", as he put it.

It was an enthralling experience for the audience, consisting of top educators, children, parents, and even lay men and women.

—Lingam & Diamond

Synopsis of Treatise

SAHASARASA

(A compilation of Dhrupada texts ascribed to Bakshoo)

Premalata Sharma

Preface

Bakshoo is a well-known name in knowledgeable circles in Hindustāni Music. But, until recently, Bakshoo was almost a legendary figure associated with the advent of *Dhrupada*, as practically no material was available for direct acquaintance with his talent and accomplishment. The Sangeet Natak Akademi, New Delhi, has now (in July, 1972) published a critical edition of 'SAHASARASA' edited by the author of this note. It is proposed to present here a resume of the information that was hitherto available about Bakshoo and a critical appreciation of his creative genius as evidenced by the compilation 'Sahasarasa'.

Pre-publication Information

The main source of information about Bakshoo has been Faqirullāh Khān's 'Rāgadarpaṇa'. Faqirullāh was patronised by Aurangzeb*, and his active period was the latter half of the seventeenth century A.D. He was a great admirer of Mānsingh Tōmar who ascended the throne of Gwālīor in 1486 and was the first patron of Bakshoo. Faqirullāh's 'Rāgadarpaṇa' is a Persian translation (perhaps abridged and adapted) of 'Mānakutūhala' (of Mānsingh Tōmar) which is still a lost treasure as no Ms. of this text is available. Hariharanivāsa Dvivedī of Gwālīor published a Hindi translation of 'Rāga Darpaṇa' in 1954 under the title 'Mānasimha Aur Mānakutūhala'. Thus the first written record about Bakshoo available at present is removed from his actual period by about 150 years.

'Mādan-ul-Mausiqī', an Urdu work of Muhammad Karam Imām of Lucknow (19th Cent. A.D.) draws upon the information about Bakshoo available in 'Rāgadarpaṇa'. S.M. Tagore and V.N. Bhātkhaṇḍe, in turn,

* Aurangzeb is popularly known as an enemy of Music; but Faqirullāh states in 'Rāgadarpaṇa' that he was opposed only to profane music and that he was devoted to the spiritual aspect of music. He also mentions that many musicians were patronised by Aurangzeb (vide 'Mānasimha Aur Mānakutūhala' by Hariharanivāsa Dvivedī. Page 48, 49).

draw upon 'Madan-ul-Mausiq' in 'Saṅgitasāra' and 'Hindustānī Saṅgītap-addhati' respectively. In 'Rāgakalpadruma' of Kṛṣṇānanda Vyāsa (1842 A.D.) five songs are ascribed to Bakshoo in the index, but actually only one of them bears a *Mudrā* of Bakshoo, the other four having been ascribed to him due to the editor's error, as various forms of the verb ब्रूयता (to bestow) have been confused with 'Bakshoo.' Thus song-texts of Bakshoo were not hitherto available in written form and even in the oral tradition his compositions seem to have been almost completely lost. Other information available from the above-noted sources could thus be summarised.

Bakshoo was patronised by Mānsīṅgh Tōmar and was his foremost associate in the work of crystallising the *Dhrupad* form of song composition. He created three new *rāga-s*, viz., *Bahādūrā Todī*, *Nāyakī Kalyāṇa* and *Nāyakī Kāṇhādā*. He was equally well-versed in the art and science of music and was considered to be far superior to Tānsen who was adept only in performance. For that reason he held the highest title, 'Nāyaka', which could be equated with the 'Vāggeyakāra' described in 'Saṅgīta Ratnākara' Chapter III. He belonged to the Dhāḍī tribe which made its living by music and was later converted to Islām.

Direct Information in 'Sahasarasa'

'Sahasarasa', a distorted form of 'Sahasra-rasa' (सहस्ररस) i.e., thousand-fold *Rasa*, is a compilation of one thousand *Dhrupad* song-texts ascribed to Bakshoo. The critical edition is based on photostat copies of Mss. deposited in the India Office Library, London. The Mss. are written in the Persian script and both were written in the period of Shāhjahān. At the outset is given an introduction in Persian which could be summarised as follows:

Shāhjahān developed a great liking for the *Dhrupad* compositions of Bakshoo. The compositions were endowed with a blending of the beauty of word and meaning, adherence to Śāstraic rules and regulations, novelty of thought content and delicate handling of word and tone. He ordered that a compilation of authentic compositions of Bakshoo may be made. Musicians from far and wide were invited for this purpose and 2,000 songs were noted down from their oral tradition. After a process of sifting, 1,000 compositions were finally selected for the compilation. (Even so, the authenticity of the selected compositions was to some extent open to question as some of them might not have been the creation of Bakshoo and some of his actual compositions might have escaped notice because of falling into oblivion.)

The richness of Bakshoo's voice was very famous even in the time of Shāhjahān. He could sing alone without the support of anyone and was very skilful in adherence to *Tāla*. He stood unrivalled for about 150 years.

Bakshoo was an associate of Rājā Mānsīṅgh of Gwālior in his youth.

After the latter's death he remained with his son Vikramājīta. When Vikramājīta was killed in the battle of Pānipat, Bakshoo accepted the patronage of Rāja Kīrat, the Zamindār of Kalīñjar, and in the end he migrated to Gujārāt, on the invitation of Sultān Bahādūr, the ruler of that province. Thus Bakshoo had four patrons. The post-Bakshoo ruler of Kalīñjar who was a contemporary of Shāhjahān had also brought about a compilation of Bakshoo's *Dhrupada-s*.

A Brief Introduction to 'SAHASARASA' in published form

RĀGA-S: The compilation contains 1004 songs-texts. The songs are grouped into 4 *Rāga-s* and 46 *Rāgīnī-s* as follows (The number of songs in a given *Rāga* is mentioned against each name.):—

Rāga-s: Bhairava—30, Mālalakaunsa—5; Hindōla—15; Śrī—40; *Rāgīnī-s*: Vibhāsa—15, Dēśakāra—25, Rāmakālī—20, Gūjārī—31, Dēśakha—10, Bilāvala—18, Alāiyā—5, Sūhā—25, Sugharāī—12, Pañchama—10, Gāndhāra—16, Khat—15, Pūriyā—12, Guṇakālī—15, Tōdī—40, Dēci—10, Dhanāśrī—7, Mālāśrī—20, Jaitāśrī—15, Āśāvārī—30, Malhāra—18, Naṭa—10, Gauṇḍa—20, Madhamāda—6, Sāvanta—10, Sāraṅga—30, Gauḍasāraṅga—5, Mārāwā—30, Pūrbī—7, Gaurī—16, Travaṇa—15, Kāmōda—21, Bhūpālī—50, Kalyāṇa—45, Hamīrakalyāṇa—15, Jaitakalyāṇa—10, Emanakalyāṇa—5, Śyāmakalyāṇa—12, Chāyānaṭa—15, Kānarā—102, Aḍāṇā—35, Śaṅkarābharaṇa—7, Jaijaivanti—15, Kēdārā—50, Emanā-Kēdārā—7, Bihāgaḍā—7.

The main points that attract one's attention in the context of *Rāga-s* are as follows:

(1) There is a marked deviation from the established pattern of six Principal *Rāga-s* having five or six *Rāgīnī-s* each. All the same, adherence to the placing of *Bhairava* as '*Ādirāga*' (primary *Rāga*) is a notable fact.

(2) The so called *Rāgīnī-s* include mostly masculine names; feminine names are in a minority. This is also an inexplicable deviation. Names like *Pañchama*, *Mallāra* and *Dēśakāra* are main *Rāga-s* in well-known lists.

(3) The *Rāgīnī-s* are not grouped under any *Rāga-s*.

(4) By and large, all names are current in modern practice. But there is a glaring omission viz., *Bhairavī*, which is an indispensable part of the various lists of *Rāgīnī-s* that are handed down to us and is omitted here. It appears that the name '*Tōdī*' might have stood for *Bhairavī*. This surmise is supported by the fact that in Karnāṭak music even today '*Tōdī*' is the name for the counter-part of Northern '*Bhairavī*'.

(5) The songs under *Rāga* 'Hindōla' depict the spring season and two songs in 'Kēdārā' describe the rainy season. Songs in 'Mallāra' are, of course, exclusively devoted to the rains. It is not improbable that the 'Kēdārā' here might have had some affinity with 'Jaladhara-Kēdārā'

known to-day which, in turn, might have been connected with the rains.

(6) Mixed names like Hamira-Kalyāṇa, 'Śyāma-Kalyāṇa, 'Emanakēdāra, 'Jaita Śrī, etc., are also found under *Rāgiṇī-s*.

It can be safely concluded from the above points that the *Rāga-Rāgiṇī* scheme of 'Sahasarasa' does not conform to any specific tradition. There is not a single song in the compilation depicting *Rāga-Dhyāna*. It can, therefore, be said that the compiler of 'Sahasarasa' spoke of *Rāga* and *Rāgiṇī* because of the fashion of the day, without imbibing the spirit of that system. The treatment of 'Bhairava' as the first *Rāga*, however, deserves special attention. It may be remembered that ('Māyā)-mālavagauḍa is accorded the first place in Purandaradāsa's pedagogic scheme also. The primary importance of 'Bhairava' in the Southern and Northern traditions is indicative of the loss of *Grāma-Mūrchhanā* system in both, because the Bhairava scale cannot be derived from any *Mūrchhanā*.

TĀLA-S: The following ten *Tāla-s* are mentioned on the song-texts. The names are listed here in the descending order based on the number of songs falling under each *Tāla*.

(1) *Ek nāli*: This name appears at most places with the adjective 'Parasiddha'='Prasiddha'=Well-known. The largest number of songs bear this *Tāla*-name.

(2) *Āḍa-Tāla*=Āḍitāla. This name appears along with 'Aṭhatāla' in the phrase "Āḍatāla Maśahūra Ba Aṭhatāla"='Āḍitāla, well-known as *Aṭhatāla*. Sometimes *Aṭhatāla* also appears independently. These two names taken together hold the second position as regards number of songs.

(3,4) *Samatāla* and *Jhūmaratāla*: These two have approximately identical number of songs falling under them.

(5) *Kamalamanṭha* appears always with the phrase "Maśahūra-Ba-Fāqhtāi" (मसहर बफाहताई)=Kamalamanṭha, well-known as Fāqhtāi. This name is connected with nearly forty songs.

(6) *Jatalagana*=Yatilagna. This name appears on about 35 songs.

(7) *Chaturtha-tāla* is connected with only 8 songs.

(8) *Jhapatāla*—sometimes read as *Jhampā*—is borne on only 5 songs.

(9,10) *Tritiya-tāla* and *Parata-tāla*=Pratitāla, have been mentioned once each.

Besides gradation according to number of songs, the following observations are pertinent in the context of *Tāla*.

(1) All the *tāla*-names except 'Kamala-Manṭha' and 'Jhūmaratāla' are found in the *Deśi Tāla-s* mentioned in 'Saṅgita Ratnākara.' 'Kamalamanṭha' finds a place in the ten varieties of 'Manṭha' mentioned in Kumbhā's *Saṅgitarāja* (3.3.2-120). Aṭhatāla could be an *Apabhramśa* of the 'Āḍa-tāla' of 'Saṅgita Ratnākara.' But Jhūmaratāla does not find a place in any of the published Sanskrit texts.

(2) In current practice in Northern Music only three of the above ten

Tāla-s, viz., Jhūmaratāla, Jhapatāla and Ekatāla are in vogue. No evidence is, however, available regarding the similarity or otherwise of the structure of these *tāla-s* in the medieval and modern times.

(3) None of the *tāla-s* associated with *Dhrupada*-singing finds a place in this text.

(4) Ekatāla, Aḍḍatāla and Jhapatāla out of the 7 *Sūlādi Tāla-s* and Āditāla as a *Chaturasra* variety of *Tripuṭa-tāla* are current in Karnāṭak Music.

LANGUAGE: The language of the song-texts is 'Gwaliari' which itself later (since the 17th century) came to be known as *Brajabhūshā* on account of the sectarian attitude of the promulgators of the *Krishna-Bhakti* movement. (vide *Madhyadeśiya-Bhūshā*—Gwaliari, by Hariharanivāsa Dvivedī). The credit of giving a literary character to this language goes to Gwālīor, and Bhakshoo's *Dhrupada* texts provide the first specimen of literature composed in it. The publication of this text is expected to put up a landmark in the studies of the development of this language, which culminated in Sūradāsa and his contemporary members of 'Asṭachāpa' (group of 8 poets of the sect founded by Vallabhāchārya). 'Sahasarasa' is as though a prelude to the brilliant performance of Sūradāsa and others. It is expected to remove the veil of mystery surrounding the period forming the immediate antecedent to Sūradāsa and others both linguistically and poetically.

The language of 'Sahasarasa' has an exquisite sweetness about its direct and natural flow which is hard to find in a polished language. A few illustrations will be pertinent here.

नीची नार कहा कर रही सुन्दर, ऊँचे चिते नकु मो तन ।

जैसी है तेरे जिय में तैसी तू बेगि उतर कह ॥ ५ ॥

बहुत बोलनिहार भये हो प्यारे, पं नकु रमना संभार बोली ।

एते बधिकायो को घों सहगी मो ली ॥ ३२ ॥

कबहूँ उत जात, कबहूँ इत आवत हो,

हों तो चकडौर भई, को लौं डोली

मेरे कहें उठ चल मिल रो लान सो,

तो मोहि रिस, नातर तो सों कबहूँ न बोलों ॥

उनहूँ मोहि हितु जान तो तोहि लई पठई ।

झोर कीन तिय मनाबैगी मो लौं ॥ ७७ ॥

मो ते चूक परी प्यारे, सो तो मैं न समझी, सो तो तुमही बकसो ।

मेरे सुह ते एक बात निकसी कि न निकसी, तुम बरी एक की एक सी ॥ ८५ ॥

Sanskrit words in their original form occur mostly in the context of technical terms pertaining to *Saṅgītasāstra* or in some specific concepts such as *Chaturdāsa-Vidyā*, *Dwādaśa-Ābharaṇa*, *Śruṅḍa Śringāra*, *Hāva-Bhāva*, etc. Apart from these specific contexts, there is a natural mixture of

Sanskrit, *Apabhraṃśa*, Persian and *Dēśaja* words. Persian words are, however, very few.

FORM

It is well-known that the song-texts of 'Sahasaras' are in the *Dhrupada* form. The medieval text on *Saṅgīta-sāstra* are silent about the *Lakṣhaṇa-s* of *Dhrupada*. The following passage in Bhava Bhatta's 'Anupa-Saṅgīta-Ratnākara' is a solitary exception.

अथ ध्रुपदलक्षणम्
गोर्वाणमध्यदेशीय-भाषासाहित्यराजितम् ।
द्विचतुर्वक्ष्यसंपन्नं नरनारीकथाश्रयम् ॥१६५॥
शृङ्गाररसभावादयं रागालाप-पदात्मकम् ।
पादान्तानुप्रासयुक्तं पादान्तयमकं च वा ॥१६६॥
प्रतिपादं यत्र बद्धमेवं पादचतुष्टयम् ।
उद्ग्राह्यब्रुवकाभोगोत्तमं ध्रुवपदं स्मृतम् ॥१६७॥

(Quoted in Madhyadeśiya Bhāṣhā p. 77)

"*Dhrupada* is composed in Sanskrit or *Madhyadeśiya Bhāṣhā* language of the Central region (known as 'Gwalīarī'). It is constituted of two or four sentences, its verbal content relates to men and women, and bears *Śrīṅgāra Rāsa*, it is composed of *Rāgālāpa* and *PADA* (verbal structure). It has *Prāsa* rhyme (alliteration) and sometimes *Yamaka* (repetition of words giving a new meaning each time) in the end of its feet, has four feet and its sections are called *Udgrāha* and *Ābhōga*."

It is clear that the *Dhrupada* has four feet and the end of each foot is marked with *Prāsa*=rhyme alliteration. On this account each section of a *Dhrupada* song is popularly known as '*Tuka*' which is an Urdu name for *Prāsa*.

Considering the structure of these *Dhrupada* texts from the point of *Chandas* (poetic metre) it may be observed that they represent the '*Vishama*' variety of *Chandas* as there is no similarity among the four feet as regards their length measured by *Akshara-s* (syllables) or *Mātra-s* (time-units). There is a very old tradition of using *Vishama-Chandas* for singing. Bharata's following verse speaks of it thus :

विषमाक्षराणि स्युः पादा येऽर्च्यवसानुवाः ।
शम्यतालेन ता योज्या वर्णेनाकषितेन तु ॥

(Nāṭya-Sāstra 32.45)

In plain words the above verse means that while singing *Vishama-Chandas* one should divide it into feet corresponding to cycles of the *Tāla* concerned, according to the meaning of words. Through the *Karshaṇa* (tonal stretching) of syllables these feet should be made of equal length according to the *tāla*-cycle. Thus in actual singing each foot of these song-texts must

have been further divided into many feet according to the meaning and *tāla*-cycle with the help of tonal stretching as and when necessary.

The division of sections like *Udgāha*, *Dhruvaka* and *Ābhōga* rests on tonal structure. This can be understood from any current *Dhrupada* song. The texts in 'Sahasaras' do not have a short '*Dhruva*' line as is found in the '*Pada*' literature well-known in Sanskrit, Hindi, Maithili, Bengali, etc. The first sub-division of the first foot of the text must have served as the *Dhruva* or refrain. The evolution of *Ghanāksharī* (घनाक्षरी) or *Kavītā* metre in Hindi poetry appears to be linked up with *Dhrupada*. Interested readers may refer to the editor's introduction (p. 134) to 'Sahasaras' on this point.

THOUGHT-CONTENT : The thought-content of these texts is either mostly related to the *Nartakī* or *Ganikā* whose life is exclusively concerned with song, dance and 'love' intrigues. Incidentally the technical terms of '*Saṅgīta*' form the subject matter of some songs. It seems that these songs were recognised and accorded a place for their pedagogic value. They acquainted the student with the technical terms pertaining to *Svara-Rāga-Tāla*, etc., and must have served the purpose of a pleasant aid to memory. The eulogy of the *Nāyaka* is another topic with which the songs are concerned. The following brief observations on these three major topics will not be out of place here.

Nartakī is called '*Pātra*' in '*Saṅgīta Ratnākara*' and that name has acquired the form '*Pātara*' or '*Pātura*' in our text. She is solely concerned with *Guṇa*=proficiency in art, *Vidyā*=intellectual comprehension of the art, and *Kāma-kalā*=art of love. Competition, envy, intrigue, jealousy, etc., centre round *Guṇa*—proficiency in song, instruments and dance. Our *Pātara* represents the *Guṇikā* of *Kāmasūtra*, who was the embodiment of culture, art, refinement, polish and beauty. These songs provide sufficient material for a real peep into the life of the *Pātara* and through that into contemporary social set up.

As regards the songs dealing with the enumeration of *Sāstraic* concepts, the following points are notable.

(1) The repeated mention of *Grāma-Murchchanā* but the total absence of *Mela* or *Thāṭa*

(2) Numerous references to *Bharata-mata* and *Saptādhyāyī* (*Saṅgīta Ratnākara*)

(3) The profuse mention of technical terms like *Dhātu-Mātu*, *Bhūñ-jana*, *Sihāya*, *Mārga*, *Nashṭoddishṭa*, etc., which are not much in vogue today

(4) Repeated reference to the *Suddha-Chāyāla*-*Saṅkīrṇa* categories of *rāga-s* and in spite of a few stray references to *Rāga-Rāgnī*, the absence of a definite viewpoint in this context

(5) Special importance given to *Tānu* in singing (cf. songs 599, 824)

(6) In the context of *Suddha-Vikṛita svara-s*, the mention of twelve

Vikṛitasvara-s according to 'Saṅgīta Ratnākara' and the total silence about medieval names of *Vikṛitasvara-s* like *Komala—Tīra* or their synonyms

(7) A few small innovations—e.g. the number 16 for *Ganaka-s* instead of the 15 of 'Saṅgīta Ratnākara' (vide song No. 659)

(8) Mention of *Deśī* terms which are not found in Sanskrit texts but are in use in Hindustāni music even to-day - e.g. *Śuddha-Mudrā-Bāṇi*, *Uṛapa - Tirapa, Lāga - Dāna*, etc.

It can be inferred from the above points that the basic concepts of 'Saṅgīta Ratnākara' had not become incomprehensible at the time of the creation and compilation of these songs, i.e. 15th to 17th century A.D., at least in musical circles as distinct from the temporary musicological texts.

The *Nāyaka* of these songs is described only as a connoisseur of music and dance, as an expert and *Parama-guru* of *Saṅgīta*, the patron of the training-centres of music, an unquestionable authority on music, an impeccable judge of the worth of musicians and as a perfect *Rasika*. The *Nāyaka* has never been described as a statesman or warrior. This uniformity about the description of the *Nāyaka* is remarkable.

Conclusion

The foregoing brief synopsis leads to the conclusion that 'SAHASARASA' is an important text which deserves intensive study from the point of view of linguistics, literary and musical form, medieval musical practice and theory, and social set-up.

"There are no rules in art, there is only practice."

—*Encyclopaedia Britannica* (under 'Music')

EDUCATION IN ART

Kapila Vatsyayana

In this field there are very few remnants of the past : neither monks or *parivrajikā-s* who teach dancing, nor princes who are taught music and dance along with archery, diplomacy and polity, nor universities where these arts enter as a vital and indispensable part of the education. When the present system of education was introduced into our country it did not aim at the total development of the human being and naturally the cultivation of feeling was all too exalted an aim to play any role in educational planning. Outside the universities, these arts existed with an incredible continuity of tradition, however limited only to the professional goal of performance or personal *sādhana*. The *Gharāṇā-s*, the *Sampradāya-s*, were the chief repositories of a vital tradition which was once shared by different strata of society, now long forgotten—or at least tattered and neglected if not debased, and which no longer played a part in the mainstream of living of the new 'elite' and "educated". However, the tradition with its inner force of strength continued to survive, also in varying degrees in the innumerable vital folk traditions of music, dance and drama prevalent in different parts of the country, but neither the *gharāṇā* tradition nor the folk tradition touched the cultivated intellectual of Indian universities; occasionally, individual and circumstance lit the fire of curiosity and desire for learning for these arts.

With the growing awareness of the existence of this tradition, we have in the last few years also become aware of these arts for educational rather than professional purposes and have accepted, in principle, that their role is vital and their contribution significant in the making of an individual. Some universities have introduced these arts into the educational curricula and have Departments of Music and Dance, more of Music than of Dance, others have recognised these as wholly extra-curricular activities which should be encouraged and patronised. The talent witnessed at the Youth Festivals bears testimony to the enthusiasm for these arts and the level of accomplishment which can be reached even when they are pursued only as hobbies.

However, neither our enthusiasm for these arts, nor our conviction that they are significant instruments for the cultivation of feeling and emotion of an individual, diminish the challenge which these arts face to-day, a challenge which the young learner of these arts must necessarily face, for in his hands lies the power to preserve or break the tradition, to evolve a new language of communication or to exploit the old language for

modern needs and values. He must face the fact that the *gharānā* or *sam-pradāya* tradition of imparting learning in these arts pre-supposed a demand of the total impersonality, and that through the particular art form and its rigorous discipline (from physical exercise for the musician to modelling and sculpture for the dancer) vistas of knowledge in other fields would open. He must realise, too, that when a *guru* accepted a pupil, through the particular discipline of the *tone*, *svara* and *sruti*, he would take him to the vision of harmony of life, and through the execution of perfect, precise movement in dance to the awareness of the rhythm of the cosmos. Other branches of knowledge would be fused to this particular experience, and the musician and dancer could not be perfect unless he had been through the discipline of literature, mathematics, sculpture, painting and the rest. On the more work-a-day plane, this was a professional training requiring an approach to life which made as many demands on the teacher as the sole guide of the pupils' destiny, as on the student by its ruthless demand of total impersonality. It was as uncompromising in values with the performer, as it was with the spectator from whom it demanded cultivation, and initiation.

To-day the form of these arts, be it music or dance, has been preserved, to a lesser or greater degree; it is still passed on from teacher to student in keeping with the precepts of the oral tradition, sometimes chaste, sometimes faltering and adulterated. The question which the University must face to-day while considering the introduction of these arts into curricula where several other branches of learning are taught through the objective, critical method is whether this training or such a training is possible within the modern Indian university or whether it is ever desirable: whether the learning of these arts should be synonymous with the acquiring of a skill for performance of a particular stylised dance form like *Bharatanāṭyam*, *Kathak*, *Kathakali*, *Manipuri*, etc., or Hindustani or Karnatak, or the style of a particular *gharānā* in music. And lastly,—whether it is at all possible to dissociate these arts, or at least not to think of them primarily from the point of view of their entertainment value before a large audience.

Even these questions will throw some light on the unique problems of these arts in a modern university. No student of science is required to exhibit before a large lay audience the intricate process of laboratory work; no student of history reads out his essays before audiences in youth festivals, and even for the dramatic activity no one actor is called upon to communicate his particular skill. That all these branches including drama have something to do with the literature he studies, and the life he leads, and some inter-relation between subjects is at once seen. In these arts alone, he is expected to be transported to the world of gods and goddesses (hymns of devotion) with whom he finds little or no sense of identification.

To make matters worse, from the biologist to the chemical engineering student, everyone feels that they can not only partake of these arts but are not afraid of expressing views and judgments as they would after seeing a picture. The serious student of these arts is naturally isolated, when he feels a sense of identification with what he has learnt; the ambitious one takes to it as the mastery of a skill which might bring quick recognition and popularity.

These statements may sound somewhat sweeping and unkind, but it is a fact that by and large we have not yet clearly understood that the educational process of learning in these arts has to be quite separate and apart from the professional training of a stage dancer and musician. Separate academies or conservatories must necessarily be established for the second, where learning (for the talented ones) must begin early and the training must be intensive. Other branches of knowledge will enter the curricula of those academies to make good musicians and dancers. Within the present framework of the Indian university, these arts must enter as integrating forces of a most vital and powerful kind. The emphasis must perforce shift from the acquiring of a skill in performance, to the correct understanding and appreciation of these arts through a direct experience of them, as also a knowledge of their background, history, growth and development. The student who enters the university without previous familiarity with these arts can hardly hope to become a professional dancer with three to six periods a week devoted to it. Further the 'imitative', 'repetitive' traditional method of training seems somewhat incompatible with the rest of the university training, where he is constantly being called upon to exercise critical judgment and display independent thinking and objective evaluation. We have thus to decide whether we wish to filter down the tradition—a heritage we have received—so that it can somehow fit into the large framework of our universities, or should we evolve different methods of teaching of these arts, view them somewhat differently so that we can become at least good listeners of music and initiated spectators of the dance. The experience of the 'creative', whether it be for the scientist or the artist, is uplifting and a source of joy but it is capable of more in this country where through these arts we can understand the rich literature and poetry of India, the concepts underlying the practice of sculpture and painting, and be aware of a distinctively Indian approach to life. Our capacity to enlarge the heritage we have received in the living tradition of these arts will be the measure of the vitality and strength, not only of the tradition but also of our capacity to mould it to fulfill the aspirations of the present.

PROBLEMS OF MUSIC EDUCATION

Chaitanya Deva

The teaching of music in our country has till recently been confined to the training of professionals, performers and teachers. Even amongst the latter the training has been oriented to the performer. The training of a music teacher has in reality a slant towards that of a performing musician; he is not taught to be a teacher of music. With the training he has received he is expected to be a teacher-cum-performer, an implied apology of an *Ustād*.

The teaching of music is a difficult art in itself and not every performer is a teacher—a fact assumed so far.

However, if we are to have a programme for training teachers of music, it would be worthwhile to carefully examine some aspects of the problem.

(1) *Sociological*: Music to children is a delicate and necessary part of education. However, the organizers of schools never turn their minds to this, if they turn their minds to music at all. More often than not, the child is over-burdened with scholastic lessons and work which form no part of his personality and environment, nor of any profit to him as an intelligent adult. They form a heavy burden of memory, so easily lost and the loser none the worse for it.

While the training of the intellect is bad enough, the emotional development of a child in a usual school is worse. Most schools have no provision for teaching music, dance, painting and so on. If they do have any, it is of the minimum.

This neglect of the emotional life is a socio-economic problem which, as a society, we have not dared to touch. 'Learning' and 'education' (which in reality are only memorizing and getting a degree) are so closely associated with making a living that everyone tries to pursue the money-making courses—technology, medicine, law, etc. The technician and technocrat (even music has technocrats) 'produce' money. Not so music, you take to it at your own risk and expense; more often than not, because you are fit for nothing else. This being so, the society and hence schools and universities have neither the inclination nor the funds to have courses in music. Not many are encouraged to take to music teaching in schools, as the remuneration is low and the treatment is worse than step-motherly.

Naturally, this has meant an enormous social neurosis. As there is no socially and aesthetically acceptable outlet of those unknown desires of the mind, men turn to vice for satisfaction—the greatest of them being power—

the bureaucratic power, the military power, the power of fame and recognition.

While such neurosis has to be understood immediately and absolutely by the individual and hence the society, much of its sting can be mitigated by proper emotional outlets through music, dance, etc.

If, therefore, things are to improve, the society has to realize the important need for such emotional training and make proper provision for it. Only then can good talents be drawn into the profession. As a step in this direction is the formation of the Union of Music Teachers, which could assist in tackling this problem.

METHODS

1. For children in general

A teacher friend is said to have remarked that, 'anyone who can speak can also sing'. I think this is true, if by 'sing' we mean music of any kind. Children have that dynamic rhythm in them and very easily respond to music and dance. Unfortunately, the musical training of children in most cases takes on a desultory colour. Most often they are taught songs meant for the adult, with a not-in-tune harmonium as an accompaniment.

What children obviously need is not a professional nor a semi-professional training, but a musical atmosphere that will give them a joyful outlet and cultivate an inner rhythmic understanding. Musical education should be for them a liberating process tending to elevate and discipline physical and mental actions and reactions.

The first and the most important step is to make the child 'produce' music, to reveal to him the rhythm in and outside himself. To this end the teacher himself must study the deep and wonderful rhythm around him, and the children the movements of people, animals and birds, carts and trains. These are things that the child observes and imbibes. The child must be encouraged to receive, analyse and produce music. A new approach is vitally necessary—a break away from the method of the teaching of a few songs and bhajans.

This is all the more necessary in primary schools where children should be made 'musical', sensitive to rhythm, melody and harmony.

It is, therefore, advisable that teachers in children's schools become aware of various techniques like the eurhythmics of Jaques-Dalcroze, the Martenot method, the Orff-Bergese method, the Ward method and so on. In general, all these rely on the natural tempo and rhythm of the child and use them to 'teach' music. The best source for such material for training is folk music, the 'unsophisticated,' 'un-intellectualized' music. A proper choice of word and music from the music of the common people will enable

the teacher to contact and interest the child in emotional expression. The homely songs of grinding, of thrashing corn, of lullaby, are fast disappearing without leaving any new sources behind. The hybrid 'film' music, generally, is not only not a substitute, but a detriment. We may have to create a new 'folk music' for the urban folk.

2. Specialized training in schools and colleges

Things being what they are in our country, the more earnest and above-the-average student of music goes to an *Ustad* or *Guru* for intensive training. However, there are many who take to music in schools and colleges as a special subject, some of them later joining a *Guru* for advanced training. I would like here to make a few remarks on the methods of training that could be tried in the training of these students.

(a) *Entrance* : The selection of students to musical institutions has been haphazard and arbitrary. It is recognized here that many private music schools admit students who come to learn the art as a 'hobby,' for financial reasons. But schools and colleges of standing cannot afford to take such an attitude.

As in various other walks of life, subjecting an entrant to an aptitude and intelligence test is necessary, if we have to maintain reasonably good standards. Provision should also be made for periodic review of the progress or otherwise of a student by taking such tests at intervals. This will enable the teacher to know the deficiencies and advantages of not only the student but also of himself and the methods of training.

I have yet to know of a music school in our country that has used the Seashore test or the Kwalwasser test. It is quite possible that these may have to be modified for our purposes. But the first requisite is to give these a fair trial and then think of changes in the tests. Since the equipment required is not very expensive it should be possible for many of our schools, and most certainly all colleges and universities, to procure and put to use these tests.

It is not claimed that these or other such tests that we now have can predict that a student would become a great artist. What, however, they do is to assess the physiological and psychological capacities that a student has and which can make him, if properly used, a musician.

(b) *Training* : Much is said about the inadequacy of the methods of training and the syllabi of music schools and colleges: The general complaint, quite valid to a great degree, is that these do not seem to produce musicians of any calibre.

As far as I can see, the essence of teaching by the *guru-kula-vāsa* training lies in :

(i) highly individual attention to a student;

(ii) intensive training of a few *rāga-s* and *tāla-s* in the initial stages, including a severe voice and rhythmic training.

Normally, in schools and colleges, both these are absent. Students are taken in a group and are given *extensive* training in many *rāga-s* and *tāla-s*. The students come out with a wide but shallow knowledge of *rāga-s* and *tāla-s*. This can be easily overcome if we adopt a course somewhat on the following lines :

(i) There should be a proper balance between practice and theory. Syllabi and training could be so framed for advanced students with separate facilities for music pedagogy and musicology, the courses up to graduate classes being common.

(ii) Admitting smaller number of students so that within the same period of class each student could be individually attended to.

(iii) The syllabus should be small till the under-graduate classes. A few *rāga-s* with prominent patterns—those of *Bhairavī*, *Yaman*, *Tōḍī*, *Bhimpālāsī*, *Sāraṅg*, *Kedār*, *Nāṭ*, etc—could be introduced in the beginning and a very intensive training in only these given. This would enable the student to develop a good command of the *gāyikī*. For the post-graduate the syllabi could cover a larger repertoire. This would enable a conscientious teacher to train students comparable in technical equipment to those who had training in the system of *guru-sishya-paramparā*.

The genuine composer does not construct a blue-print and then proceed to fill it with sound.

—*Encyclopaedia Britannica* (under 'Music')

At the advanced stages, according to his natural aptitude and quality of voice, the student should opt for a particular style of *gāyakī* such as *Dhrupad*, *Khyāl* or *Thumrī*, paying special attention to *Ālāpa*, *Tāna* or *Laya* as it suits his special aptitude. Such arrangements can be made in the institutions who have specialists in the different styles. The institutions should arrange to send students to such specialists (*gurus*) who are ready to pass on their knowledge.

Music institutions should take the full benefits of modern scientific equipments. With the help of the tape-recorder the student can listen to his own voice and rectify his defects. He can also benefit by listening frequently to the music of great masters, available through the tape and the disc. The metronome, too, is useful.

Each *gharānā* has its own special merits as well as shortcomings. One may excel in *ālāpa* but lack in *tān* or in *layakārī*; some others, noted for brisk *tān-s* tunelessly executed, may lack depth of *ālāpa*. Some may lay special emphasis on the emotional aspect and neglect *Bolīdān*. A careful study of all the aspects of our music is possible with the help of the tape-recorder. One can vastly improve by including the good points of different styles without detriment to his own traditional style. One name which comes to my mind in this connection is that of Late Pandit D.V. Paluskar. His style was a happy synthesis of many of the beautiful elements of our music.

With due respect to the *Gurukula* system, I should say that it generally suffered from a defect, viz., the wasting of many precious years for want of a well-planned scheme of study. The pace of life now-a-days does not allow the wastage of 15 to 20 years. Maximum development in minimum time is possible in a good Vidyālaya which carries the spirit of the *gurukula*.

Vidyālaya-s should impart theoretical knowledge also and, to the extent possible, engage in research. The era of *Ustād-s* is well-known for its apathy towards theoretical studies. A critical study of our *Sāstra-s* is quite essential. By stressing on the practical aspect one can, of course, preserve the emotional values but the added utility of intellectual appreciation cannot be ignored. Without *Lakshana* one cannot become a true *Vidwān* or connoisseur. What are the fundamental elements of all music, and of our music in particular? What is aesthetics in music? These and similar other questions cannot be answered unless a thorough study of all the aspects of music is made. Scholars working under the able guidance of practical exponents should undertake this task.

In our country a musician is expected to be a successful performer, teacher, composer and musicologist at the same time. This is not always possible. According to his own capacity one can opt for any of these. One not possessed with sweet voice can take to an instrument or be a very good composer or teacher. Some top-ranking performers have not proved good teachers. The teacher has to find out the specific talent, sometimes hidden, of each pupil. I am hopeful of a desirable synthesis of the good aspects of Music Education in the Vidyālaya.

Conference Report

MUSIC TEACHERS' CONFERENCE

The eighth All India Music Teachers' Conference organized by the *Akhila Bhāratiya Gāndharva Mahāvidyālaya Maṇḍal* at Indore from October 30 to November 2, 1974 was marked by a unique feature by way of a workshop on "Dimensions of Music Education." About five hundred music teachers had assembled from all parts of India.

Prof. V.V. Sadagopan (Director, *Tyāga-Bhārati* and Professor of Karnāṭak Music, Delhi University) delivered the key-note address on the morning of October 31. His address emphasized the need for recognizing the primary importance of bringing out, or manifesting, the *Ananda* from within the child—*Ananda*, or inner joy, which is the essential core of life. He suggested that one should not be in a hurry to teach and "to instruct" the child into the formalities associated with a musical culture or sub-culture known as tradition." The 'key-note' of music education was identified by Prof. Sadagopan as the parents of the students. The music teachers were exhorted by him to ensure the cooperation of the parents. He spoke of three talent-spheres in music which could bear analogy with foliage, flower and fruit in the vegetable kingdom and suggested special treatment for each sphere. Improvization in 'abstract music' was relevant only to the 'fruit-sphere' and there he suggested the "circular-relay method" in which the teacher and the students do improvization in coherent pieces one after another and complete spiralling circles according to the melodic pattern of the particular *rāga*. This method leads to an easy flow of sensitive, imaginative creation in the student. In the context of Music Education at the University level he suggested two optional lines, one emphasizing performance and the other theoretical studies.

After the key-note address, the participants were given the option to join any one of the three sections in which the workshop was to be conducted, viz. :

- (i) Pre- and Primary- School section (Director : Dr. Premalata Sharma, Head, Dept. of Musicology, Banaras Hindu University, Varanasi.)
- (ii) Middle- and High- School section (Director : Shri Ashok Ranade, University of Bombay, Bombay.)
- (iii) University section—(Prof. R.C. Mehta, Head, Dept. of Music, M.S. University, Baroda.)

The three sections worked simultaneously in two sessions each, one

immediately after the inaugural session and the other on the morning of the second day. There was a joint session of the three sections in the afternoon of that day, where the respective directors briefly reported the working of their sections. Finally some resolutions were passed, for due communication to the Central and State Education Ministries and Education Departments. These resolutions exhorted the various authorities directly or indirectly concerned with music education

(i) to give music due importance at the primary, middle and high school levels by allotting appropriate number of teaching periods and by sympathetic consideration of problems arising in connection with the teaching of this hitherto neglected subject, such as inadequacy of space, instruments and other equipment ;

(ii) to provide for proper training courses for would-be teachers ;

(iii) to make suitable arrangements for refresher courses in education (teacher's training) for present teachers ;

(iv) to remove disparities, if any, between the working conditions of teachers of music and those of teachers of other subjects ; and

(v) to give music teachers due representation in the Committees or Boards charged with the framing of syllabii for courses of study ; their representation is already provided at the universities but not in others

The reports of the three sections are summarized below :

1. Pre-School and Primary

About 40 teachers attended. The director was very happy to report that she could spot out a few imaginative and talented teachers who narrated their experiments and demonstrated their creative talent. About seven Tyāga-Bhārati songs from the appendix of Prof. Sadagopan's address and two songs composed by participants were sung and *learnt* by all the participants as specimen material for teaching. The consensus of opinion was that no 'formal' or theoretical or conceptual burden should be brought on the children at this stage. Music should try to bring out their inner joy. The teachers stressed the need for more such workshops where teaching material could be pooled, sifted and finally selected for suitable publication. The general atmosphere of this section was very lively and heartening.

2. High School

This section devoted itself mainly to the working conditions of music teachers in Middle and Higher Secondary Schools.

3. University

This section considered the major problems of music education in universities such as paucity of talented students, lack of suitable elective subjects leading to specialization in performance, musicology, applied music, music education, etc. Serious notice was taken of the paucity of proper text books.

THE MUSIC TEACHER

Maitri: Wherever some thought is given to improving the situation in music institutions —especially in universities, discussion centres around a proper selection of students. Don't you think it is right ?

Anṇā: Who are the people that are engaged in this discussion ?

Maitri: The teachers, of course, and perhaps Vice-Chancellors and educationists.

Anṇā: In other words, they are the physicians ; have you not heard of the saying, 'physician, heal thyself' ?

Maitri: Do you mean to say they are not up to the mark ?

Anṇā: Up to which mark ? Are you thinking of paper qualifications ?

Maitri: Yes, but also perhaps performance skill.

Anṇā: Granting that this, or that, or a combination of both is the criterion for selection of teachers, how about finding out the interest of the teacher in the job that he is about to undertake and his readiness to examine new ideas and grow in the discipline ?

Maitri: Frankly, I do not understand this. These things are for the student only. The teacher is one who has learnt, who has known ; what is there for him to learn ? He is there to teach.

Anṇā: Evidently, you do not know the description of teacher as a continuing student. By the way, what is research ?

Maitri: Research ? Oh, that requires libraries and laboratories, and those who are no good for performance may be interested in it.

Anṇā: Performance ? Do you think performance as it obtains today is not capable of improvement ? Does it not need research ? Let me tell you straightaway, that research is a continuing examination of our positions. By position, I mean in the field of practice and theory. Talking of libraries and laboratories —library, of course, we need ; but the most important laboratory, a total awareness constituted of thinking and feeling, is given to every student, and to every continuing student that is the teacher. An understanding of this basic fact determines the interest of the teacher. Next comes motivation.

Maitri: What do you understand by motivation ?

Anṇā: That word includes in it three kinds of approach by the teacher towards his duties and responsibilities. We may refer to them as loving, liking, and duty-bound. In testing the motivation of the prospective teacher, we should look for at least the last kind of approach, viz., a sense of duty. But it is not enough.

Maitri: How do you test motivation?

Appā: There are various ways of doing this nowadays. Even selection to the army, where they train men to kill and to be killed, the prospective soldier goes through a series of tests in which some of the examiners are psychologists. In the discipline of music which is meant for living (not for a living) and giving joy to life, how much more are such psychological tests necessary? Such tests in the context of music education, especially in universities, will be designed to test the prospective teacher's thirst for sensitive understanding and development of skills in music in its own terms and not merely oriented to the entertainment field.

Maitri: This sounds very interesting. Have you heard of similar tests in other civilian careers? Don't they hold interviews?

Appā: Interviews come towards the last. Earlier, the candidates who appear for selection go through several tests and projects and there is filtering at every stage. They are given practical problems to tackle, solo and in groups.

Maitri: How does that apply to selection of music teacher? Do you mean to say that he should give a practical demonstration of teaching before the selectors and be given a set of students to do so?

Appā: Why not? It is best done with a set of actual students. For that matter, you should know that the idea that teaching is a one-way traffic is luckily out of date. Teaching and learning are two limbs of a continuous exchange of ideas known as discussion. The selectors will score the teacher according as (1) he enunciates his propositions in an interesting and provocative manner, (2) encourages the student to put questions, and (3) follows up with discussions based on genuine equality of spirit. This is the equipment required, apart from technical qualifications.

Maitri: This perhaps applies to theory. What about practicals?

Appā: The principle is the same. Only, we have to substitute 'exposition' for 'enunciation', creative phrases for questions, and joint creative effort for discussion.

Maitri: This is asking for too much. Where to go for such teachers?

Appā: I agree. It means that we should *hasten slowly* in the spread of music education, especially through universities. The highest priority in music, for universities, would be to train such teachers. You yourself have admitted that such teachers would be desirable. In the meantime, refresher courses should be arranged for existing teachers.

Maitri: Sounds all right, but—are you from Utopia?

Appā: Utopia, my friend, is freedom from Myopia.

Synopsis

MUSICAL INSTRUMENTS

—the Indian approach to the subject—

Premalata Sharma

Voice and instruments are treated as mutually complimentary or supplementary in Indian thought. No dichotomy or rivalry or anti-thesis is conceived between the two.

The human being is endowed with three instruments (*Karāṇa-s*) for self-expression, viz. *Vāk*, *Prāṇa* and *Manas*. '*Vāk*' comprehends all expression through sound, whether it is tonal or syllabic. No dichotomy is implied, therefore, between tonal and syllabic sound. Thus verbal text (which is constructed with syllables and conveys by and large some meaning) is not considered to be extra-musical in the Indian tradition; it is a regular constituent of Music. In speech, syllabic sound predominates but tonal content is not totally absent, though the tones may not be musical, i.e. may not be marked by regular intervals. In music, tonal sound (*Nāḍātmikā Vāk*) predominates and syllabic sound (*Varṇātmikā Vāk*) is secondary, but it is not totally excluded.

Vāk is manifested primarily in the human body. So the human frame itself is known as *Vīṇā* (Lute). In Vedic literature it is known as the *Daivī* (Divine) *Vīṇā* and the man-made *Vīṇā* is called *Mānuṣhī Vīṇā*. In musical parlance, the human lute is called *Śārīrī* (bodily) *Vīṇā* and the outer instrument is called *Dāraṇī* (Wooden) *Vīṇā*. Both are instruments of human self-expression, one is a constituent of the 'human being' and the other is 'acquired' by him. Thus when voice predominates in a performance, instruments play the role of 'acquired' (*Āhārya*) accompaniment, just as dress is acquired for the body. When the instruments predominate and voice is totally absent or is very secondary, then the instruments are taken as a secondary medium of expression of the same *Vāk* which manifests itself through the body. The word '*Vādāna*' literally means the act of making the musical instrument 'speak'. '*Vādyā*' also means that which can be made to speak.

In this context a narrative in Vedic literature is relevant, according

to which the gods installed the goddess of *Vāk* in the vegetable kingdom so that 'wood' could be made to speak (in the form of musical instruments).

The choice lies with the human being whether he wants to use his own voice as an instrument of expression or wants to use an external 'instrument' as such. Both the 'in-born' and the 'acquired' instruments function for the manifestation of the one Universal *Vāk*.

The use of instruments is specially prescribed for occasions of social festivity, fighting (for enthusing the warriors), grief (for giving relief from mental agony), for making song and dance more effective, for making good the shortcomings or lapses in song and dance and for providing rest to singers and dancers.

—Lecture on 2nd February, 1974, at Kashiraj Study Centre of Indian Culture and Yoga, Varanasi.

Western Questions and Editor's Answers

- Q:** The dominance of percussion that we hear generally in some of Indian recorded music reminds us of the jazz. How do you explain it?
- A:** The dominance of percussion in Indian music, as "fighting" rival to melody, is a recent development. It is against the spirit of traditional art music. It is for you to say how it is in jazz.
- Q:** Leaving aside the arithmetical calculations how do you, in practice, get your microtones called *śruti-s*?
- A:** The practical performer who is an artist does not talk of arithmetical ratios. Like the painter getting his colour shades by the brush stroke the Indian artist-musician gets the tone-shades called *śruti-s* by his judgement—on voice, or *between the frets* on instruments. In the words of C.R. Sankaran and K.S. Sampath (IMS Vol. VII P. 45 concluding lines), "the concept of *śruti* is to be used (as our ancients did recognise it to be) only as a pointer and not a measure."

BASIC RELATIONSHIPS BETWEEN MUSIC AND DANCE

V.V. Sadagopan

Any inquiry or search,¹ scientific or artistic, leads to findings which are, in the nature of things, conditioned by the assumptions of the question itself. The question that is generally put is: "What — This or that?" Wisdom, however, would seem to lie in the ability to recognize that the "this and that" answer is possible. The child, which everyone says is nearest to God, has this wisdom. When asked to choose (and be free to say) between two interesting things, say, two different sweets held in our hands, it would say: "I want this *and* that". It was this semi-divine or sensitive artistic approach, that made Veeṇa Dhanammāl of fragrant memory resolve the question, "Music or Dance for Bālā?" in the way she did. "Bālā will have music AND dance", she said. Result: We have a Bālasaraswatī of such eminence in *Bharatanāṭya*, the "classical" dance counterpart of *Karṇāṭak* Music—or *Sadīr*, as it was called till the early years of this century.

My *Guru-s*, "Nāmmakkal" Śēsha Iyaṅgār of Tirukkuruṅḡḍi and Rāmānuja Iyaṅgār of Ariyakkudi, were great friends of Dhanammāl and shared with her the passion for refinement and suggestiveness in their music. I offer my respectful homage to them, my additional Musical Trinity, and invoke their blessings on my humble effort this morning.

As the title indicates, our studies will centre around basic factors in the inter-relatedness of music and dance. The need for fundamental research in our traditions and treatises was stressed by me in my paper at the 38th Conference (*Vide* Academy Journal Volume XXXVI). In the next year we considered some aspects of *Nāda*. In a sense, today's paper-cum-demonstration is a continuation of the last paper, for we shall begin from where we left—*Ānanda* or inner JOY, the source of all Life and Art. From these humble beginnings, let us see if we are able to reach heights of classicality.

So then, this is our first proposition, *viz.*, that both Music and Dance have their common source in Joy. Both are inextricably inter-

1. I distinguish between the two words thus: Inquiry is more of the "head", and Search more of the "heart". "Quest" may suitably denote the total process.

twined twin expressions of inner Beauty. The common stem is JOY, or *Ananda*, rooted in BLISS or *Paramānanda*. It is the dance of the spirit which is externalized as music for the ear, and the music of the spirit as dance for the eye.

The vital essence or *Rasa* (another name for *Ananda*) suggests fluidity, of "the elixir life". Characteristic of fluids, it has no form of its own. It takes many forms, conditioned by the changing nature of spacio-temporal norms.

In our study today, we shall concern ourselves mainly with the basic relationships. When I try to illustrate, please look not for technique or formalism, much less for virtuosity.

Pleasure and happiness, arising out of artistic experience, is applied joy. Amongst the various expressions of joy, here is one that seems to be quite basic.

Illustration (along with a child participant) :

Hā	Hā	Hā	Hā
Hū	Hū	Hū	Hū

(Incidentally these twin sounds, Hāhā-Hūhū, are the names of two leading *Gandharva-s* according to our śāstraic tradition)

Hai	Hai	Hai	Hai
Haiya	Haiya	Haiya	Haiya
Jai	Jai	Jai	Jai
Jaiya	Jaiya	Jaiya	Jaiya

'Hai' sounds as 'High' in English. *Hāi* in South Indian venraculars means peace, tranquility. *Jai* in Sanskrit means success.

We proceed to :

1. Jingles. 2. Rhymes.

These have rhythm and euphony.

Dancing to these songs, in a sort of eurhythmics, we can see the basic relationship between music and dance at the primary level, viz., cathartic, or releasing of tension.

In functional and occupational songs like *boatman's songs* and *cartman's songs*, we may again notice the natural marriage of song and dance.

Illustration :

Folk songs.

Thus, Rhythm is the basis of both music and dance.

Rhythm flows, and we have movement of tone in music, and of body in dance. The movement, though apparently outward, is really spiralling inward, to our original home, i.e., *Ananda*. Here is a story-song

based on the wellknown "Kolu-Kolu Kannē" story. Only, in this story-song it is not a mere dirty fly, but a honey-bee, that goes around asking other creatures for its own name. Also, the calf and other creatures are more helpful and co-operative than in the original story. They march together with a rhythmic movement that elevates them throughout the long journey. And, in the end, the honey-bee learns not only its name but also of his original home. This *Āmajhāna*, or self-realization, triggers off a series of self-realization in the other creatures as well. As a result, they all dance around jumping in joy, singing : "Joy is our home, infinite are our names."

Illustration :

nom	tom	nom	tom	nom	tom
ānandam,	anantam,	ānandam,	anantam	(gliding into)	

Illustration : *Tānam*

This kind of *Tānam*, as we call it in Karnāṭak music, or *Tōmnōm* as they have it in the Hindustāni *Dhrupad* singing, is the stage where the flow of artistic feeling, common to music and dance, gradually takes shape as form. This flow-form-flow has grace of phrase and accent but not a cyclic form as in contemporary *tāla-s* of Indian music.

We have noted that any art experience, music and dance in particular, is the externalization of the inner joy experiencing the Beauty of being and becoming. This inner joy at its highest is peace, or *Śānti*. In art music, it manifests itself in the slow tempo or *Viḷamba-kāla*.

Illustration : *Rāga* and *Ślōka*

In the next stage, what may be called rippling joy, comes out as medium tempo or *madhyama-kāla*; and, in the third stage of bubbling joy, it manifests as fast tempo, or *druṭakāla*. It is not as if these different degrees are water-tight compartments. In artistic experience these intermingle with natural ease, and even take up intermediary degrees.

The very word *gaiṭ* (*gati*) implies walking. I have an observation to make on the pattern of musical performance where the singer *sits* and sings. While no doubt we have heard and are hearing some of the best music from sitting performers, I cannot help feeling that standing performers, as in *Harikathā*, could enter better into the spirit of music, and, other things being equal, give us a music which is better than the sitting best. In other words, if the musician can experience his music as a totality of music and dance, he would rise to his best, as did some of the great masters who gave us our music, such as Purandaradāsa and Tyāgarāja. In our own times we have seen the late Gopālakṛishṇa Bhāgavatar of

Pudukōttai, who gave us glimpses into the basic elements of our music and dance. They danced the dance of the spirit.

A word about Mime, or *Abhinaya*. It comes as the final fruition, both in Dance and Song. When Dhanammāl or Jayammāl spoke of dancing to the Rāga-bhāva (*vide* Bālasaraswati's reference yesterday), she was making an exquisite refinement of the then current dance tradition. It implied the perfect matching of Rāga-Bhāva and Sāhitya-bhāva, or *Dhātu-mātu-samanvaya*, or *Samyōga*. Now to the illustration, in what I call the "free" classical style.

Performance (condensed)—(standing and dancing) :

Invocation *Ānanda- nājanaprakāśam*

Tāna-varṇam

Kṛiti

Rāgam-Tānam-Pallavi

Slokam-Vṛttam

Kāvādi-chindu

A "Song for Life" [composer : "Śṣhadāsa"]

Tillānā [Tāla : Simhanandanam ; composer : "Śṣhadāsa"]

"Maṅgalam" : *Ānandam Tandān* : [composer : Śṣhadāsa]

—Madras Music Academy, 47th Conference, December 26, 1973

Western Questions and Editor's Answers

- Q : You haven't developed much instrumental music organized on a large scale. Why ?
- A : Because the supremacy of the voice, the most wonderful and versatile instrument, is still retained in the Indian tradition. The Indian musician is by and large a free man. The limitations of instruments are thus not passed on to the musical tradition. With the minimum of accompanying instruments, the musician is able to contemplate better. However, one seldom gets the chance to listen to really good voice nowadays.
- Q : Do you think that the western music tradition can be adapted to Indian music ?
- A : The answer is Yes and No. No, when the frame of reference is in *Rāga*; yes, at other levels. Experiments can be done (are, as a matter of fact, being done) at the level of non-rāga music, particularly "ballet", "opera", popular, and film musics. Such experiments must be guided well by an understanding in depth of the principles of organization in the two traditions, and by sensitive cross-fertilization.

Lecture-Performance

SOME ASPECTS OF RAGA

V V. Sadagopan

INTRODUCTION

Alain Danielou once referred to the "haphazard growth" of musicology in India¹. In a sense, we must admit, the observation is true. After discussions with other musicians and scholars—notably, Mudikondan Venkatarama Ayyar of the Madras Music Academy, Premalata Sharma of the Banaras Hindu University and Dimitrije Stefanovic of the Musicological Institute, Belgrade (Yugoslavia) we are confirmed that much of what is doled out in the name of musicology (including music history) is ordering the mind farther and farther away from scientific-artistic truths and from the very purpose of music. A sensitive understanding, practice and appreciation of music is, one would agree, the major objective of musicology. But there is too much side-tracking. Irrelevancies and misleading "Grammar" and "Theory" abound in such vast proportions that sensitive practitioners and listeners turn away at the very mention of the word "Musicology".

At the same time, this has produced a class of "neo-elites" whose minds are (dis-) ordered by rule-of-thumb grammar resulting in a harvest of fire-eating and fire-emitting feats in the name of "virtuosity". No wonder, the common man with taste seldom gets an opportunity to listen to music which lifts the mind and melts the heart. To him, therefore, the very word "classical music" is anathema.

It is not that we have no musicological literature that speaks to purpose. Thank heavens, we have. We have the monumental work of Subbarāma Dikshitar ; we have, belonging to a slightly differing tradition of Singārāchārya, descriptive and suggestive *lakṣhaṇas* of *rāgas* in the context of compositions published in notation by K.V. Srinivāsa Iyengar. On the purely textual side, we have a large area of scholarly studies published by V. Raghavan.

My special interest has been to study these in depth and to relate them with observed facts of practical music of two generations that I know of personally. In order to distinguish this sphere of studies from

1. "Music - East-West", 1964 (Indian Council for Cultural Relations, New Delhi-1)

the rest of musicology I denote it by the term "MUSICONOMY". The difference may be gauged on a comparison between astrology and astronomy. The former is mixed up with much superstition and inexactitude, at any rate nowadays. Astronomy is more precise and to purpose. However, *Logos* and *Nomos* are related words indicating reason, law, etc. Reason alone cannot explain the facts of music, "classical", "popular" or "folk". Reason, reasonableness rather, will provide the infrastructure of Musiconomy.¹ It will help the student to develop a well-ordered mind for smooth functioning on the *terra firma* of purposeful *lakshana*. But it will also employ other means such as the suggestive language of poetry and equip the student with wings of imagination and aesthetic feeling. The emblem that I now present before you—laughing child on flying chariot—embodies this approach of Musiconomy.



Laughing child : (a) Laughter is indicative of a relaxed state of mind drawing sustenance from *Ātmānanda*. (b) In addition, Childhood denotes innocence and purity. Cf. the wisdom of the Vēda-s :

'*Pāṇḍityam Nirvīdyā Bālyēna Tishṭhasat*'. Forget all your scholastic learning; try to sit, listen; like a child, in wonder.

Flying chariot denotes : (a) Movement, on smooth wheels, on the *terra firma* of "rules and regulations", of grammar and theory; (b) Soaring flights on wings of imagination and feeling.

RĀGA

We now proceed to study some of the essential aspects of *Rāga* from the angle of Musiconomy.

Rāga arises out of 'svara'-s. Regarding *svara-s*, a basic mistake was made in the acceptance of the translation of the term *Svara* as "Note". The term "note" in Western musical terminology denotes a tone of fixed pitch value; it is what is noted down; it has duration. It is not easy for anyone who has grown in this kind of consciousness, Western or Indian, not to think of *svara-s* as "impure notes". "Tone" is a better translation, provided we make it clear that what is meant is not only the tonal position but also the tonal interval, including *śruti-s*² which make up the tone. Why not we use *svara* as such? The sensitive Indian musician and listener are both conscious of the fact that *Svara*, deriving from a combination of *sva-* and *rañj/rañg*, means a beautiful and colourful tone and that it admits,

1. Postscript—*nomy* is better: derived from *nemein*, to manage. More on page 11.
2. The subject of *Śruti* has been the hunting ground of scholars of a kind. It may be noted that B C Deva and I, through our independent studies, have observed that *śruti-s* are 'indicators' in a 'continuum' (Journal of the Madras Music Academy, Vol. XXXVI).

as in the beauties of natural phenomena around us, of a variety of intermediate positions (*śruti-s*), glides (*jāru*/mind), graces (*anusvara/alankāra*), portamento (*gamaka*), dynamics (*svara-kāku*), and so on. It is these that play a major role in individual style.

We now proceed to a consideration of how *svara* combinations lead us gradually from recitation to *Rāga*.

ILLUSTRATION BY SINGING

<i>Ārchika</i> as in Temple <i>Archanā</i>	—employing one <i>svara</i>	(with latitude of accent suggesting contiguous <i>svara-s</i>)
<i>Gāthika</i> (as in Ballad)	" 2 <i>svara-s</i>	"
<i>Sāmika</i> (Simple <i>Sāman</i>)	" 3 <i>svara-s</i>	"
<i>Svarāntara</i> (<i>magudī</i> tune)	" 4 <i>svara-s</i>	"
The beginning of <i>Rāga</i>	" 5 <i>svara-s</i>	"

It will be seen that the *svara-s* S R G M P alone do not yield *Rāga* in the sense of distinctive colourful configuration of melody. They have to be dispersed in the two tetrachords and operated on according to the principles of *samvāda*, *vivāda*, and *anuvāda*.

The first thing to do, therefore, in *Rāga*, for a distinctive *Rūpa* is to find out the *vādi-svara(s)*. The *samvādi-s* will be in the other tetrachord. To the extent that there is richness of *Vādi-Samvādi* relationship, there is *Rāga* in its essential sense of *raṅga/rañjana*, and it also gives rise to identifiable *Rūpa*. *Vivādi-s* have to be found by sensitive experiment and experience and not by blind application of the rule which says that they are either 2 or 20 *śruti-s* apart. Then come the remaining *svara-s*, *anu-vādi-s*, and it is largely on these that *Rāga* progresses. Let us see an example.

DEMONSTRATION BY SINGING

Rāga : Pantuvarāli

Much of the present day expositions of Pantuvarāli *rāga* ("Rāmākrī") was the earlier name for it), even when it pleases, does so not because of the inherent beauty of *svara combinations* pertaining to the *rāga* but because of the tone quality of the performed music. Otherwise, these would be sterile exercises in the scale known as Kāmavardhani. In other words, *Rāga-rūpa* is missing. If we examine the Pantuvarāli *rāga*, we would find this :

Vādi : Dhāivata

Samvādi : Ṛishabha

Vivādi-s : Nishāda and its counterpart, Gāndhāra.

In satisfactory renderings of this *rāga* we may notice that the *vivādi-svara-s* are handled delicately by employing one of the following principles :

Alpatva

Kampana

Svara-kāku of diminishing volume.

ILLUSTRATION BY SINGING

Tōdi *rāga*

Samvāda and *Anuvāda* apply to *svara-phrases* (sthāya-s) equally as to *svara-s*.

ILLUSTRATION BY SINGING

Rāga-s Dēvagāndhāri, Sourāshṭram

The foregoing has been mere suggestions for the directions in which to look for *Rāga-rūpa*. *Rāga-bhāva* will be taken up later. I shall presently perform some *rāga-s* in a way which will illustrate the ideas mentioned hereinbefore. I should like to point out that not all the world's *lakṣaṇa-jñāna* will avail, unless the musician assimilates *lakṣaṇa* in his consciousness and contemplates on the *Rāga-rūpa* in relaxation born of *Ānanda*. He must contemplate on the *vādi-svara* (also known as *jīva-svara*). And he must contemplate on the image of the *rāga* in its essential aspects.

On an analogy with the well-known imagery of *Rāma-Paṭṭābhishēka*, here is a *ślōka*. It says :

वामे वादिमुता पुरो गुरुवरः पश्चात्सुशास्त्राकृतिः
सत्तन्त्री मुलयश्च पार्श्वदलयोः वाद्यादिकोणेषु च ।
मुम्रीवश्च विभूषणश्च युवराट् श्रद्धामुतो मर्मविद्
मध्ये श्रावयिष्येदीप्तमुतनुं रागं भजे नादजम् ॥

With *Samvādi* (born of *Vādi*) seated on the left, the inspiring *Guru* in front, the body of good *Śāstra-s* at the back, string and percussion standing at the sides ; and, in the four corners—the good voiced one, the suitably ornamented one, the *śraddhā*-born prince, and the wise knower of subtleties—thus sits in the centre, the beautiful configuration of *Rāga*, born of *Nāda*, illumined by characteristic *Bhāva*.

PERFORMANCE

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RESEARCH THESIS FOR Ph.D.

Part I - In Indian Universities

Chapter 1 - Banaras Hindu University

A. Completed and Accepted :

I

1. Title—A Comparative Study of the Musical Systems of Northern & Southern India.
2. Author—Sm. N. Rajam
3. Supervisor—Dr. Prem Lata Sharma
4. Department—Music & Fine Arts
5. Year—1965-66
6. Language—English
7. Extent—300 Typed pages
8. Whether Illustrated—Yes, With tape-record.
9. Main Contribution—An Attempt has been made to compare Hindustāni and Karnāṭak musics in the context of *Rāga*, compositional forms, presentation, *Tāla*-structure, teaching methods and notation.

II

1. Title—A Critical Study of the Styles (*Bāja*) and Schools (*Gharāna-s*) of North Indian Music (with special reference to *Sitār*, *Sarōd* & *Tablā*).
2. Author—Sm. Pushpa Basu
3. Supervisor—Dr. Lalmani Mishra
4. Department—Instrumental Music, Faculty of Music & Fine Arts
5. Year—1971
6. Language—Hindi
7. Extent—575 typed pages
8. Whether Illustrated—Yes, with photographs.
9. Main Contribution—An attempt has been made to present a

history of the current styles and schools in the playing of *Sitār*, *Sarod* and *Tablā*; incidentally, a large amount of technical detail has also been presented, as also a history of these instruments themselves. The popular association of *Sitār* and *Tablā* with Amir Khusro has been examined and disproved.

III

1. Title—A Historical And Analytical Study of *Tāla*, *Chhanda* and *Prabandha* in Indian Music
2. Author—Sm. Subhadra Chaudhari
3. Supervisor—Dr. Prem Lata Sharma
4. Department—Musicology
5. Year—1972-73
6. Language—Hindi
7. Extent—580 typed pages
8. Whether Illustrated—Yes, with notation.
9. Main Contribution—An attempt has been made for the first time to present a well connected history of the compositional forms of Indian music as recorded in Sanskrit texts on *Saṅgīta Śāstra* on the basis of original sources, especially Abhinav-gupta's commentary on the *Nāṭyaśāstra*. Similarly, a thorough study of the ancient *Tāla*-system and subsequent changes in the same has been made. The comprehensive study of *Chhandas* makes the study of the "duration" aspect of music complete. Many new directions for further research have been opened up.

IV

1. Title—The Contributions of Musical Instruments in the Development of '*Svara*' and '*Rāga*'.
2. Author—Km. Indrani Chakravarti
3. Supervisor—Dr. Prem Lata Sharma
4. Department—Musicology
5. Year—1974
6. Language—Hindi
7. Extent—620 typed pages
8. Whether Illustrated—Yes, with photographs and charts.
9. Main Contribution—The study of musical instruments has for the first time been correlated with that of the tonal and melodic structure of Indian Music. Many new directions of research have been indicated.

B. Under Preparation :

I

1. Title—A Critical Appreciation of the Contribution of Pt. V.N. Bhatkhande to Indian Music.
2. Name of Student—Sm. Bhupinder Seetal
3. Year of Registration—1969
4. Supervisor—Dr. Prem Lata Sharma
5. Department—Musicology
6. Area And Scope of Investigation—Pt. Bhatkhande's work has been praised or blamed with a certain amount of subjectivity. The present study is aimed at presenting an objective assessment of his contribution.

II

1. Title—The Contribution of various Systems of Indian Philosophy to *Saṅgītaśāstra*.
2. Name of Student—Sm. Vimala Musalgaonkar
3. Year of Registration—1971
4. Supervisor—Dr. Prem Lata Sharma
5. Department—Musicology
6. Area And Scope of Investigation—Indian *Saṅgītaśāstra* is indebted to *Pūrva-Mīmāṃsa Vedānta*, *Śāṅkhya*, *Yōga*, *Tantra*, *Pratyabhijñā* and *Vyākaraṇa Darśana* for many concepts and has in turn enriched these systems of philosophy. An attempt will be made to assess this indebtedness and to bring out the total approach towards any branch of learning that is so characteristic of the Indian tradition.

III

1. Title—A Critical Study of the Treatment of *Gāndharva* in Bharata's *Nāṭyaśāstra*.
2. Name of Student—Km. Vidya Kalvint
3. Year of Registration—1972
4. Supervisor—Dr. Prem Lata Sharma
5. Department—Musicology
6. Area and Scope of Investigation—*Gāndharva*, in the restricted sense according to Bharata, stands for that *Gīta* and *Vādyā* section which is unrelated to Drama proper and which has a prescribed and regulated form. This *Gāndharva* is the area of study.

IV

1. Title—A Critical Study of the Treatment of *Gīta* in *Śārṅgadīpa's Saṅgīta Ratnākara*.
2. Name of Student—Sri N. Ramanathan
3. Year of Registration—1972
4. Supervisor—Dr. Prem Lata Sharma
5. Department—Musicology
6. Area And Scope of Investigation—*Gīta* stands for the tonal aspect or music in general. In *Saṅgīta Ratnākara* the first four chapters devoted to *Svara*, *Rāga*, *Prakīrṇa* (Miscellaneous) and *Prabandha* deal with *Gīta* in general. These chapters are being studied with a critical-historical-analytical approach.

V

1. Title—A Critical Study of Film Music against the background of Traditional Indian Music
2. Name of Student—Sri Pradeep Kumar Dixit
3. Year of Registration—1973
4. Supervisor—Dr. Lalmani Mishra
5. Department—Instrumental Music
6. Area of Investigation—Music in Hindi films of the post-independence period will be studied with a view to discovering its links with contemporary music prevailing outside films.

VI

1. Title—A Critical Study of Musicological Studies conducted in the Post-Bhatkhande Period (1935-1970)
2. Name of Student—Sri Tej Singh Tack
3. Year of Registration—1973
4. Supervisor—Dr. Prem Lata Sharma
5. Department—Musicology
6. Area & Scope of Investigation—The researches conducted in the Post-Bhatkhande period on *Saṅgītaśāstra*, acoustics, aesthetics and developments regarding notation, composition and education form the area of investigation.

[Abstracts from other universities are expected to follow - Editor]

MUSIC CRITICISM

(Keynote Address)

K.S. Srinivasan

I suggest that criticism may be taken in the larger sense - whether it is written in papers or not, whether it relates to a daily column following a previous evening's concert or it relates to critical articles from time to time, which deal with aspects of music instead of specific performance of a particular artiste.

What is the purpose? It seems to me that the purpose on the one hand is evaluation, what may be called "providing value judgement"; on the other, it is to propagate or widen aesthetic education. Those who are uninitiated, those who are new, may seek to find an element of aesthetic education in it.

The moment we use the word 'evaluation', the first question that crops up is of standards. You evaluate against what yardstick? In "classical" tradition there is an element which, if not properly understood, is likely to lead to rigidity—what Tagore once described as 'senility'. In this process of evaluating against traditional standards, how far can a person, a critic or a *rasika* be objective? If it is objective assessment, then what is his contribution? Do I look for a review in order that there can be an objective assessment of what happened, or do I look for evaluation in terms of subjective perception? If there is a communicator and a communication, there is a recipient; in terms of his own perception, the sensation is interpreted; what is heard through the ear is interpreted in the mind in terms of the artistic values which the individual perceiver has achieved, acquired. To that extent it is subjective. We all have our areas of likes and dislikes, certain prejudices, certain built-in resistances.

When we talk of tradition, there are two kinds of contribution that any creative artiste makes. One is to reinforce tradition, to continue to add to it, which is generally what we expect in "classical" art. The other is to rebel, in the attempt to find and to contribute something new. The moment there is something new, the initial reaction of the listener, reader, whatever it is, is to frown at it as a stranger, often reflecting, "this is not like that". I like to read a very significant extract from Eric Newton who was himself initially a writer, an artiste, but who soon discovered that his perceptive faculties were much more than his creative faculties and, there-

fore, turned a critic and in this process, sought to evaluate and lay out, broadly, the areas which would help an appreciation of the why and wherefore of criticism.

"The reason why the artists are not more inventive is not that they cannot invent but they feel it is indecent to do so. Their invention would somehow lack sanction. The Chinese philosopher who after reading a poem which broke the time-honored canons of poetry said, 'but there is no such poem', uttered a profound truth. Tradition forms habit-tracks in the mind, appetites and disgusts, which are exact equivalents of the appetites and disgusts founded on our experience of nature and which establish our standards of beauty. An architect familiar with ornament based on the acanthus would certainly have no difficulty in imagining the ornament based on the sweet pea or dandelion. But having offered the new motive to his own mind he would find himself unable to accept its validity, owing to the absence of habit-tracks along which it could move easily."

When there is rebellion against tradition, how should the *rasika* react? Firstly, how does he react? If he wishes to find pleasure, gratification, how should he react? One word which we often use, come across in discussions of this kind, is 'creativity'. What is creativity? In "classical" music, for instance, everything is set. We speak of *Saṅgita Śāstra*, we speak of *Guruparamparā*, schools, *Gharānā*. Is an artiste expected to be content with performing as the *guru* taught him? If he is to do that, would he be an artist? Or would he be a mere reproducer of what has been put into his mind. If there is creativity, what is the element of creativity; what constitutes creativity?

This creativity, I submit, is the capacity to look at any thing afresh, the capacity to look at the familiar as if it were unfamiliar. The capacity, for instance, to look at *Saṅkarābharanam*, *Tōḍi*, *Kalyāṇi* and to sing or play as if it is a primeval experience. This is a point of view. This creativity can come out of inner joy—*ānanda* as we call it.

"*Ānandādhyēva khalvimāni bhūtāni jāyante.*" Everything is created out of *Ānanda*. But, it can also come out of struggle, as we see today—being at variance, being out of step, with contemporary society, contemporary values. What is the nature of that creativity? I think, talking of painting somewhere, it was Somerset Maugham who said, "Beauty is something wonderful and strange, which the artist fashions out of the chaos of the world, in the torment of his soul".

How that beauty affects a mind which has been trained, which has been accustomed to a tradition, is relevant. And, lastly, the question I would ask is: "what is the function of a critic"? It can vary from one extreme—being a good reporter—to the other of giving snap judgement: "I don't like it. I like it. I am very fond of this music. I hate so and so."

This is the one extreme. The other could be factual report. On this function of a critic, I would quote another distinguished modern writer, himself a controversial figure, D.H. Lawrence. What he says in the field of literary criticism is equally applicable to art criticism in the widest sense.

"Literary criticism can be no more than a reasoned account of the feeling produced upon the critic by the book he is criticising. Criticism can never be a science; it is, in the first place, much too personal, and in the second, it is concerned with values that science ignores. The touchstone is emotion, not reason. We judge a work of art by its effect on our sincere and vital emotion, and nothing else. All the critical twiddle-twaddle about style and form, all this pseudo-scientific classifying and analysing of books in an imitation-botanical fashion, is mere impertinence and most dull jargon."

"A critic must be able to feel the impact of a work of art in all its complexity and its force. To do so, he must be a man of force and complexity himself, which few critics are. A man with a paltry, impudent nature will never write anything but paltry, impudent criticism. And a man who is emotionally educated is rare as a phoenix. The more scholastically educated a man is generally, the more he is an emotional boor."

This reminds me of the old advice in Sanskrit.

'*Pāṇḍityam Nirvidyā Bālyēna Tishṭhāśē*'. Forget all your scholastic learning, try to sit, listen; like a child, in wonder.

Lawrence continues: "More than this, even an artistically and emotionally educated man must be a man of good faith. He must have the courage to admit what he feels as well as the flexibility to know what he feels."

These are some thoughts I put together in the hope that this can stimulate a discussion. This is not, as I started saying at the beginning, a theory that I am placing before you. These are some areas which would admit of discussion, because the purpose of the *Saṅgita Samāj* in organizing this is to have better appreciation of the function of criticism on the one hand and to understand what exactly is criticism. Does it serve a purpose? Ultimately, of course, we all should remember that an artist can exist without a critic; the critic has no function by himself.

Summary of Discussion

In the discussion that followed, Justice S. Rangarajan pursued the point relating to values and asked: "if criticism is value-based, is art itself value-based?" He answered it by saying: "Without value, art ceases to be art." As regards subjectivity he observed that in pursuing objectivity, subjectivity is

essential and it is the subjectivity of the trained mind that is of value. The critic is artistically reacting to creativity, within the frame-work.

Acharya Brahaspati expressed disappointment over the absence of music critics who write in the papers. He said he came to find out what was the yardstick that was used by the critics.

Giving his own view, he said that the goal of human activity is *Ananda* and that the artist must communicate with the listener to whom he presents his art. The function of the critic is to evaluate the elements that go to produce art and beauty.

Col. Balasubramaniam drew pointed attention to the variation between the listener and the critic in the matter of evaluation of a music concert and said that while the critic is like the jury, it is the listeners who are judges.¹

—Delhi *Saṅgīta Samaj*, 24th Music Meet, December 1974.

1. Judges? Well—let us examine this some time.—Ed.

HIS SEARCH!

The story is told of Tirukkōdikāval Krishṇa Aiyar and a listener who deserves to be remembered as the 'Father of modern music appreciation.'

Krishṇa Aiyar was a great master on the violin. "Never did his fingers falter; never was one false *svara* produced" - that is his reputation.

This did not please a certain gentleman who, however, was found almost always in the front rows. He wore a wry face and would not join in the general expression of delight.

Krishṇa Aiyar was noting him for a long time. One day, the story goes, he did produce a false *svara* (deliberately, it is said). Suddenly the gentleman's face beamed and he exclaimed, "Ha Ha!"

Krishṇa Aiyar coolly put down his bow and, with folded hands, addressed the gentleman:

"Now, Sir, you may go pleased. Haven't you found your property at last?"

—V.V.S.

Seminar Paper

DIMENSIONS OF MUSIC EDUCATION

(Keynote Address)

V.V. Sadagopan

The title of the address is rather ambitious, with much philosophical import, but we shall, after a brief consideration of the basic philosophy of total music education, true of all education, pass on quickly to practical methods and materials, or modes and models.

My first submission is that before we "instruct" the growing child into the forms and formalities of the particular musical culture, or sub-culture known as tradition, we should devote ourselves to drawing out the inner joy, or *Ananda*, which is the inmost nature of every self, and to exposing the child to the common denominator of all music. For instance, a tune such as this:

Song (1a) Laa...Lalalalaa Laalaa Laa...

The original of this tune is a western children's song entitled "Peace in the forest." It is a variant of a lullaby current in this country.

Song (1b) Aaraaro Aarceraro.....

Such lullabies, thank heavens, are still being sung to children in unhurrying homes. When the child comes out of the home into organized pre-school (Nursery or Kindergarten) education, it comes into the society, into the world of other children with differing domestic backgrounds, into the empire of the adult teacher who generally thinks she knows what is right and what is wrong and tries to impose her will on the unsuspecting child. Is there not a better way? Let us see.

In my various projects conducted in homes, social circles, schools, colleges and universities, I have tested some basic ideas and methods intended to bring out the best from the child, as an individual and as a

member of the group. The results have been satisfying. Let me share them with you.

PRE-SCHOOL

Instead of giving direct instructions to the group, I suggest to the teacher (student-teacher/regular teacher) that she give suggestions like this :

Song (2) [English/Hindi] For Hindi version please see Supplement.

Let us form a circle,
a circle, a circle,
Let us hold our hands,
and spread, and spread, and spread.

Now we drop our hands,
Look !

A beautiful circle
with teacher in the centre ;
She is near me, near her,
near every one of us.

Let us jump, let us shout, let us sing !.

And then, some basic expressions of joy flow out, and form themselves into a song :

Hai, Hai, Hai, Hai !
Jai, Jai, Jai, Jai !
Haiya, Jaiya, Haiya, Jaiya !...

Song (3)

Haiya haiya haiya haiya hai hoy,
Jaiya Jaiya, Jaiya, Jai Joy !

Incidentally, the circular formation of such classes, which are generally held in the open, "under the greenwood tree", is a useful hint for such a formation in indoor classrooms as well. The teacher has equal access to every individual child, and every child feels equal to every other child. This psychological balance, I feel, will be greatly conducive to group harmony and receptivity towards the teacher.

Jumping, shouting, and loud singing for a few minutes release the inner tensions of the children, tensions which are ever-increasing in the

conditions of today. After such a release, the teacher suggests to the children that they sit *quietly* for some minutes. And the children gladly move into silence. In quietitude their perceptions become sharper, more sensitive. They listen to the chirping of birds, they see the birds flap their wings, they hear the ticking of the time-piece (brought by the imaginative teacher with considerable forethought).

A Child chants :

Tick tock tick tock.

Another child declaims :

Tikkit tikkee

A third child sings :

Tikitiki tikkee

[We may notice the natural beginnings of *Dvigun* (doubled syllabifying) here, an exercise which is presented to the technical student of music with considerable ceremony and rigidity.]

Another child, who had been listening to the birds, imitates the sparrow :

"Kick, kickee, kick, kickee....."

Yet another child imitates the crow :

"Kaa Kaa Kaa Kaa....."

A precocious child sings a song, based on the heard sounds, and the others join in chorus, joining wherever they can.

Song (4) [Tamil/Hindi] Tamil version in Tyāga-Bhārati-I-5. Hindi version in Supplement of this IMJ.

Kick kick kickee.....

A boy spins a top. It whirls. There is a motor car passing on the road, outside the garden. An aeroplane flies above.

Song (5) [Tamil/Hindi] Tamil version in Tyāga-Bhārati-I-3. Hindi version in Supplement of this IMJ.

Girrr enḍru>.....

[Note how easily we slide into *dvigun* and *chougun* (doubled and quadrupled syllabifying).]

The above illustrative situations and songs are drawn from my experience in English-medium and Tamil-medium nursery schools. (Some work is being done in Hindi-medium schools also.) These, I think, will help some of you here, imaginative, creative and devoted teachers, towards further progress in the joy-way, play-way method of teaching, in the medium of instruction of your classes. *Tyāga-Bhārati*, the mission and movement for integrative music education and culture, of which I am a humble instrument, is at the disposal of you all for giving you any cooperation that you may need.

PRIMARY SCHOOL

The children have grown in joyous singing and dancing; yes, dancing—for the first movements of the body and limbs that manifest along with the music, are the elements of movement and rhythm, the basis of dance. Mime, or *Abhinaya*, I submit, should not be taken up too soon. I am sorry to observe that in many schools the reverse order is observed. The teacher, a product of an earlier unthinking tradition, straightaway proceeds to "action-song". I had to stop going to some schools because, in spite of my pointing out the danger, the teachers prematurely—before the necessary attention had been given to rhythmic movement of body—proceeded to mime *Tyāga-Bhārati* songs.

The purpose of a song such as this—the enjoyment of nature around—was defeated at once.

Song (6) [Tamil/Hindi] Tamil version in Tyāga-Bhārati-I-1. Hindi version in Supplement of this IMJ.

Maanaippaarthiyaa.....

The texts of songs for school children of this group emphasize—we don't say, but the children *feel*—the basic moral attitudes and values desirable for the individual and the society—kindness and courtesy, truthfulness and courage, faith in a Higher Power known by different names in different societies. If there is one name which is acceptable to all the religions of the world, I submit that it is the inmost Joy, or *ĀNANDA*, for everyone aspires to be in joy—the active principle which informs both happiness and pleasure. To Christians, this is the spirit of Christmas, the spirit of Easter Sunday.

The children can now sing many songs, for they now understand more words. The teacher spots out the children who have a pronounced taste for rhythmic play and puts into their hands *simple* instruments of percussion. Thus the music of the class gains another dimension. Here

are some songs :

Song (7) [Hindi] Please see Supplement

Bandar !..... Andar Bandar.....

(on seeing monkeys on the tree-top.)

The *Bhāluwālā* comes with his bear, shows some feats and goes. Later the children indulge in some imagination. They have seen (or should see) the teacher *practising* the dignity of labour. They sing, and sing their way to integrated human beings.

Song (8) [Tamil/Hindi] Tamil version in Tyāga-Bhārati-II-1. Hindi version in Supplement of this IMJ.

Dekho Bhaloo

The teacher tells a story (adapted from Grims' Tales). It underlines the need for compassion. A cock and hen set out to teach a lesson to a miser called Gobi/Shobhi. Four mice offer to draw the cart for the couple. As they proceed, to the rhythmic accompaniment of the sound of the cart along the road, four other creatures—a cat, a duck, a thorn and a pestle—join them. Gobi/Shobhi, the miser, is away when they reach his/her house. They hide themselves in suitable places and, when Gobi/Shobhi returns home, teach him/her a lesson—all in good humour.

Song (9) [Tamil/Hindi] Tamil version in Tyāga-Bhārati-I-4. Hindi version in Supplement of this IMJ.

Suṇḍeli Nālu>...

The imaginative teacher suggests that the children draw pictures of the situations in the story, and the latter do it with gusto. Each in his individual way. O, what a cavalcade of ideas and expressions!

The children grow in joy, courage and freedom, and a discipline born of these. They are now able to *feel* and express the chain-reaction of the inner joy born of enjoyment of nature and art. All this, they know, is due to their *experience* of music from childhood. They burst into a song in praise of *Ānanda*.

Song (10) [Hindi] Please see Supplement.

Ānand Ho...

SECONDARY SCHOOL

I do not think I need be apologetic for having devoted so much

attention to pre-school and primary school education. My experience has confirmed me in my view that the essential factors operative in music education in these stages are operative throughout the whole gamut of music education right up to the *Ustād* stage. The technical practices that talented students have to undergo from secondary school onwards are taken in the stride by such students as have had a joyous experience of music in the early stages. Sensitive skills are developed, not mere skills. Music is restored to its position of a medium of communication of hearts, between *kalākār-s* and *sahridaya-s*, and does not deteriorate into pseudo-intellectualism.

Before proceeding further, let us try to consolidate the main principles underlying music education suggested so far :

1. The fundamental principle is joy, and the teacher should, as far as possible, put the pupil at ease and in joy.
2. Suggestion is to be the method, and not instruction. The teacher should not assume a superior air or position.
3. Classes, in rooms as well as in the open, had better be organized in single or plural concentric circular formations, the teacher sitting or standing in the centre. Till such drastic changes become possible, it should not be difficult for the teacher to be moving round close to pupils, each pupil listened to closely.
4. Exposure and induction into music in the early stages should be in the common denominators of music—the elemental values of movement-rhythm, melody, tone-timbre, stress-dynamics. In fact, in all stages this should take priority over technicalities.
5. The emphasis should be on imaginative and creative experience of music.
6. Teaching at its best, like any other creative activity, follows a flow-form-flow-spiral.

We now pass on to a brief consideration of derived values, the traditional ones, without which art music, and high art music, will have no appeal. In the early stages of this sphere, as indeed in all stages, exposure and induction should take precedence over verbalization in the name of theory, grammar and technique.

Having grown through a joyous experience of music, the pupils are now ready to be graded, broadly into three talent-spheres—the foliage-type, the flower-type, and the fruit-type. (When we speak of types,

spheres, grades, areas, etc., these terms do not imply the existence of water-tight compartments. This proviso applies equally to formal teaching stages such as secondary school, college, etc.) The foliage-type may pursue, in general music classes, some sort of group singing and playing. The other two types (and they only) should be admitted for further, specializing, musical studies. They should be taught *compositions*—folk-songs, dramatic songs, devotional songs, *Dhrupad-s* in Hindustāni music (*Kīrtana-s*/ *Kṛitī-s* in Kārṇāṭak music) and a beginning made in *Rāga* elaboration though the matching of music appropriately with poetic texts—*śloka-s* for instance—which induct the pupil into the *Bhāva* of *Rāga*.

"SARGAM" may not be necessary even now, except when asked for by the pupil. These may be unobtrusively introduced, however, along with compositions here and there. For pupils who are of the flower-type, *Ālāp* and *Khyāl* (*Rāgam* and *Pallavi* in Kārṇāṭak music) should not be made compulsory. This would avoid the pitiful state of *khyāl* renderings which are anything but *khyāl* (freedom/imagination), which are so common nowadays. In the place of further imaginative growth in abstract music, for which this type is unsuited, a sub-elective such as creative organization of different applied forms of music by way of musical features, correlated inter-arts programmes, etc., may be made available to them.

The fruit-type of pupils, the specially gifted ones, will be given due professional attention. Here again, the teacher-to-pupil repetition method seems capable of improvement for "training" in improvisation. The teacher should be capable of inspiring the student. A method which I have tested and found satisfactory is the "circular relay method". It is this : The teacher and pupils sit in a circle. The teacher sings a line of a *rāga* and "hands over" to the pupil next to her ; the student sings a line which appropriately flows from the end of the previous line and then hands over to the next pupil ; and so on, till the teacher's turn comes again and another round of relay starts spiralling. Thus imaginative, creative activity springs out of the pupil's own experience. An added advantage of this method is that each student *listens sensitively* to the others. This method will prove useful in all forms of improvised music including *śloka-s* singing mentioned earlier.

I do hope that none of you begins to teach *Rāga* beginning with *Āroha-Avarāha*, as all of you know that the best way of induction into a *rāga* is to point out the characteristic phrases found in traditional compositions and let them germinate, blossom and bear fruit. In the higher stages, after adequate experience in the feeling of such *rāga-s*, the

student should have developed the holistic, non-analytical capacity to extract, so to speak, *rāga-bhāva* from a given scale. But that is not now.

As in *Rāga*, so in *Tāla*. The children have grown in inner rhythm, and so the formally organized configurations of rhythm known as *tāla-s* will not frighten them. This way, I think, in course of time it should be possible for the continuing student of music not to depend too much on the tabla player, whom he/she seems to need even for practice sessions now.

Melodic instruments such as the *Sītār* and the *Vīṇā*, being *Dāruvīṇa-s*, as distinguished from *Gūtra-vīṇā* (voice, the body apparatus of singing, rather, the natural musical instrument of man) require much practice, especially in scales, for getting control over the instrument (*yantra*) which is external to man. But every scale exercise has to be followed by the playing of *rāga*.

Mridaṅgam play in Karnāṭak music has been, for some time now, following the path of excessive arithmetical calculation. The sensitive, sonic-rhythmic approach is on the wane. *Tablā* play should take a *negative lesson* from this. It is also worth considering if the useful aspects of *Thāka-s* should not be retained, and inhibiting obsolete aspects discarded. There is scope for improvement in *dviguṇ* and *chouguṇ* (*Madhyamakāla* and *Trikāla* of Karnāṭak music) exercises.

To recapitulate :

1. It is necessary to sort out the talent-degrees of pupils entering the Secondary School. (The 3 Fs of *Tyāga-Bhārati*—Foliage, Flower and Fruit types of talent.) We may visualize the whole sphere of musical experience as something similar to plant life and growth. There are plants which find fulfilment in their foliage, others in their flowers, and still others in their fruits. Each of these broad categories is valued for its state of fulfilment and is used for social good. The good teacher, like the good gardener, will try to understand the general category of the individual and tend it accordingly.
2. Imaginative, sensitive, creative music begins as a flow, takes form, flows again, and so on. So is creative teaching in music.
3. Exposure and induction should precede technical training.
4. It is necessary to improve our technical training methods, especially in rhythmic aspects.
5. Practice should precede theory.

COLLEGE

Undergraduate collegiate education in music is more or less an extension of the Secondary School education—at any rate, within the limits of possibilities today.

The flower-type would be well advised to seek other professions. However, as long as educational institutions swear by numbers on the rolls, it will be difficult to practise the ideal. In the event of students of this category being admitted to college, a sub-elective, as in the secondary school, should be open to them. They will continue their training in creative application of applied forms of music and, in addition, opt for a greater amount of purposeful theoretical and general cultural studies.

Obviously, our syllabuses would need much revision. Even otherwise they need such revision, by way of separating the essential, primary values from the secondary and tertiary ones.

The talented ones will be helped to grow in musicianship, along with a broad-based cultural induction into the essential aesthetics of music, literature, drama, and other arts.

UNIVERSITY

While continuing to grow in traditional and elemental values of music, postgraduate and research students will go through discussions, explorative adventures, and resolve the in-built confusions and contradictions in music theories and traditions. Useful publications—discs and books—should issue from Universities.

At the post-graduate level it should be possible to offer two distinct types of courses, to suit the talent and inclination of the student—one for the practice-minded and the other for the theory-minded. Thus there should be areas of theory and practice which would be optional for every student. The practice-minded student, aiming at public performance, will have enough theoretical background and the theoretical student will have enough practice to illustrate his ideas musically.

In all cases, the the subject of music education, or teaching, should be taught. For, most of these students who go out of Universities, will be teachers, attached to institutions or otherwise. Even if Universities institute courses for music teachers' training, it is advisable that such a training be given to post-graduate students and even to graduate students.

CONSERVATOIRE

This is the performance-oriented professional institute. Needless to

say, talent should count most here. The conservatoires, if and when we have such institutions devoted to thorough professional standards, will collaborate with Universities for mutual enrichment and social good.

(It may be noted that I have not so far referred to *Rasa*, the pivotal concept of Indian aesthetics. But I have stressed on *Ānanda*. And *Ānanda* is *Rasa*. Both, ultimately mean *Brahman*. In art it is *Ānanda*, or the core *Rasa*, that alchemizes the *bhāva*-s into formal *rasa*-s.

Ādhāra-svara

The *ādhāra-svara*, of course, refers to the tonic drone of the *Tanpura* (practice in the tuning of which, for the specializing student, leaves much to be desired now-a-days) but I am here referring to the parent, who is the *Ādhāra-svara* of the student. In early child education, in particular, the parent's influence being dominant, we teachers will have to think of measures for associating the adult population of the country, especially of the villages, with our educational efforts. Social education in music, therefore, is a crying need. All of us must be prepared to take our message to the village.

For further reference:

1. Indian Music Journal, Numbers 3 and 4 ("Music For All" and "Music Education in Universities" in particular).
2. Gangrade's Paper at the 1972 Seminar, Music University, Khairagarh.
3. R.C. Mehta's Paper " " "
4. Premjata Sharma's Paper " " "

—All India Gāndharva Mahā-Vidyālaya Maṇḍal, All India Conference of Music Teachers, October-November, 1974

"LET US EXAMINE"

Two Seminal Study Sessions conducted by Tyāga-Bhārati in collaboration with the Department of Musicology, Banaras Hindu University

Objectives

This series of "Seminal Study Sessions" having for its motto "let us examine", was proposed to be devoted to discussing, *from first principles*, some of the thoughts, words and deeds connected with music education.

It was explained at the outset that the conception of this series was different from a normal seminar, in the sense that it was not proposed to start from a postulation or exposition to be followed by a question-answer discussion, but with questions from participants leading to identifiable areas of study and arriving at tentative conclusions thereon.

In the first place, it was proposed to discuss:

1. Objectives of music education at various levels, at the university, school and pre-school levels, trying to distinguish between music in education and education in music.
2. Our assumptions regarding some of the terms which we commonly use, such as classical music, light music, folk music, etc., and their inter-relationships if any.
3. The *Lakshya* and *Lakṣaṇa* (broadly translated as Practice and Theory) relationship in music pedagogy.
4. The fundamental or primary, secondary, and tertiary aspects of tone (for *Svara*), rhythm (for *Tāla*) and word (for *Pada*) and their organization; in other words, the spirit, content and form of music.
5. Methods of training, exercises, "drills", etc. That is, principles and processes of training in technicalities.
6. Freedom *versus* "discipline" in training and practice; examination of practice-methods leading to the development of: mere skills or sensitive skills?
7. Social responsibilities and social involvement of musicians, teachers, parents and pupils.
8. Research and Extension: music for all—children and adults; "feed back" from society.

Proceedings of the First Session

The first session was conducted in the Department of Musicology, B.H.U., from 26th to 30th August, 1974. Interested teachers and students of the Faculty of Music & Fine Arts and a few teachers and students of other departments of the B.H.U. attended. A summary of the findings, and observations, after adequate discussions, in this session, is presented below :

Today "education" in general is tending to promote disintegration of personality. To quote : "The cruelty of turning horses into asses is education, and the perversity of turning men into monsters is 'fine arts'. Hurry and self-aggrandisement, rather than self-fulfilment, is the order of the day."

The study of music is a total art-science. The nature of Science is to question 'Why'. Emotion enacted in tranquillity is art. Music is explorative adventure in beauty of sound. We are becoming more and more insensitive to essentials of music education. If sensitivity is developed, emphasis would turn from instruction to suggestion. The 'spiritual' (for want of a better term) values of music education in the integration of the human personality should be duly recognised.

Music is the most independent and fundamental art, especially vocal music, which is the direct expression of inner harmony (*Ānanda*) of the self. It is the expression of wonder and joy. Music is not a mere language. It is a medium of communication between hearts. *Ānanda* is the inner source of music. Thus, music could be described as 'beauty of flow of sound arising out of consciousness being attuned to inner joy.' 'Joy' is not the negation of sorrow, but something more positive. Art does not express personal pleasure or pain. When the personal element is transcended and a state of true joy reached, then alone does artistic creativity start operating.

Musical talent and expression can be grouped in three 'spheres'. (It was explained that it would be advantageous to think in terms of spheres rather than 'levels'. The latter is restrictive to 2 dimensions—and, besides, suggestive of high/low overtones associated with prestige. "Spheres" are studied in depth and width.) The three Fs of Tyāga-Bhārati, viz., Foliage, Flower and Fruit, stand for these three spheres. The foliage-type finds fulfilment in simple group performances. The flower-type is fit for playing a major role in group performances. The fruit type is the solo performer.

The following general guidelines were agreed upon :

- (1) For best results, music education should begin with the voice, and instruments may be taken up at a later stage. It was noted

that, in actual life, all those who have made a mark in instrumental music had really begun their early education through the voice. *Śārira* (tonal apparatus of the body manifesting through the voice) is the most easily accessible laboratory for testing a musical idea, and its repository.

- (2) For voice training, vowels should precede consonant sounds (*Sargam*, etc.).
- (3) Students may be inducted into *Rāga-bhāva* through suitable poetic texts tuned to appropriate melodies.
- (4) For the fruit-type students, talented for solo performance, training in improvisation should follow the 'circular-relay method' (described elsewhere in this issue of I.M.J. under the Key-note Address of Prof. V.V. Sadagopan, delivered in the Music Teachers' Conference, Indore).
- (5) '*Lakshya*' (aesthetic perception) should, in all spheres, precede '*Lakṣhaṇa*' (intellectual abstraction). The first *Lakṣhaṇa* for the music student is Sa-ri-ga-ma... (*Sargam*). Care should be taken not to over-emphasize *Sargam*. It may be introduced unobtrusively, in the stride.
- (6) Teaching of *Rāga* should not begin with '*Ārōha-avarōha*', because *Rāga* is not mere *Ārōha-avarōha*.
- (7) The *Alaṅkāra-s* of the Karnāṭak tradition are useful as they give the necessary idea and practice of *Tāla* along with tonal phrases. They could be adopted in Hindustāni music.
- (8) It was realized that, under the existing limitations of institutionalized education in music, the teacher and the taught should not have too high expectations in practical performance. As far as possible the benefits of the *Gurukulā*-tradition should be combined with the existing conditions. Better results in this regard would accrue through the conservatoire type of education where the groups will be small.

For giving a trial to the above guidelines, it was proposed that interested persons might come forward and take up some projects for experimenting on these lines. The first project was taken up by Miss Svaravandana Bhatt in the Central Hindu Girls' School, Banaras Hindu University, during September-October, 1974. This was done after the student-teacher had had a preliminary session with the Director, Tyāga-Bhārati, in which her interest, motivation and equipment were tested and found satisfactory.

Proceedings of the Second Session

The second session was conducted from December 13 to 16. Miss

Svaravandana Bhatt's project report was considered. She had taken up ten sessions with a group of ten girls from Middle School section. The findings were :

The student-teacher was more confident about her work if she was teaching her own "compositions" and improvisations (Miss Bhatt had herself set to music two Hindi poems and a few Sanskrit *śloka-s.*) The students found equal enjoyment in the verbal and the musical content of the songs. The verbal texts became more meaningful and enjoyable because of the music and the music became more accessible because of the text. Miss Bhatt, however, felt the need for individual attention. All the members could not sing individually up to the standard achieved by the group as a whole.

This session was attended by an American and a European student. The special problems of individuals coming from abroad for training in Indian music were highlighted by these members, which could be summarised as follows :

Ignorance is blindness and, in the beginning, a foreigner is totally blind regarding Indian music. His first impressions about Indian music are like the descriptions of an elephant by blind men. Two ideas generally lead them astray :

- (1) *Rāga-s* consist of the phrases possible in a given '*Ārōha-avarōha*'.
- (2) Indian music is completely improvised.

Better books and better guides can prevent mistaken notions from gaining ground. The necessity of correcting the misdirected notions about the form and content of *Rāga* and the relative importance of composition and improvisation was unanimously felt.

Realising as we do that in the context of musical experience the individual is made up of three aspects of personality, broadly speaking, viz., (i) his/her innate potential, (ii) the cultural environs and (iii) the contemporary norms,

it was suggested that the following three terms, understood in a broad sense, could apply respectively to these aspects : *Svādharma*, *Kuladharmā* and *Yugadharmā*. (It should be noted, however, that these are not watertight compartments and that one glides into the other.) It should be the aim of education to guide the student, gently, to find his/her own individual equation of the three. Only then it would be possible for the individual, truly to adapt and contribute to the culture.

EUROPEAN POLYPHONIC MUSIC

—some early examples—

with explanations and transcriptions into
Indian music-notation

Nelly Van Ree-Bernard

(Introduction by Mina Swaminathan)

[To an ear attuned to Indian music, the most outstanding and different characteristic of Western music, as it is today, is the aspect known as harmony. However, Western music was, at one time, as Indian music still is, essentially melodic. The growth of harmony was a slow and very gradual process, and to trace this process in musical examples would give us an insight into its principles.

What is harmony ? The dictionary defines it as "the sounding together of several sounds in a pleasing and agreeable manner." The basic unit of harmony is the chord, which is three or more tones sounded together. Robert Browning once defined a chord as "three notes, which sounded together make not a fourth sound but a star!" A biologist would attribute this to synergy, which in layman's language is that quality of nature which often results in 2+2 being not 4 but 5 or 7 or even 11, an astonishing but nevertheless true fact. In prosaic physical terms which every musician can comprehend, this effect is caused by the existence of harmonics or overtones of each tone, which reinforce each other when several tones are sounded together and thus create that extra magical quality. It was thus that the "vertical" or harmony aspect of music emerged from the "horizontal" or melody aspect.

Harmony evolved from polyphony or the singing/playing together of several melodies by several voices. Counterpoint is the form in which two melodies, played together, also are harmonious at any given point of time. The first attempts at counterpoint arose from the same melody being sung at first in unison, then octaves apart, and later in parallel fourths, fifths, thirds or sixths. Still later, bolder inventions were introduced, such as oblique motion, convergent and divergent motion, and rhythmic innovations. Counterpoint found its culmination in the fugue, of which the greatest exponent was J.S. Bach. After this period, the development of music in the West took an

altogether different turn, with more stress on the purely vertical or harmonic aspect of music, and less insistence on melodic line in all the parts. The consequence of this development of harmony was the decline of melodic value in all but the chief part.

Early polyphonic music was intended to be performed by human voices, and this explains its base in counterpoint. With the growth of harmony, there also grew an interest in exploring the potential of different instruments to produce colours, textures and effects that the human voice could not attain and this in turn gave a new dimension to polyphonic music. However, this relates to a later period.

In the article which follows, the author has illustrated, with the use of Indian notation, the development of polyphony in its earliest forms. A close study of the examples, trying them out in the manner suggested by the author, will not only help us to understand the development of polyphony but also give us an insight into the possibilities and limitations of its application to Indian music. —Mina]

The earliest polyphonic music in Europe is called 'organum' or 'diaphonia. (9th to 12th century)

'Organum' is a composition consisting of a liturgical tenor (plain-song or gregorian melody) to which one or more parts (voices) are added.

A. The treatises dealing with 'organum' are :

- (1) "De divisione naturae" by Johannes Scotus ; 9th century.
- (2) "Musica Enchiriadis" ; 9th century.
- (3) "Micrologus" by Guido d'Arezzo ; 11th century.
- (4) "Ad organum faciendum" ; 11th century.
- (5) "Winchester Troparium" ; 11th century.
- (6) "Musica" by Johannes Cottonius (Affligem) ; 12th century.

B. Musical Examples :

(a) As can be seen in the examples 1, 2, 3 and 4 (Musica Enchiriadis) the (fragments of) compositions are based on parallel fourths or/and fifths. These are examples of 'parallel organum'.

(b) In example 5 (musica Enchiriadis), the parallelism of the parts is observed only in the middle of the phrase ; at the beginning and the end the parts move in oblique motion (if one part remains stationary),

starting and ending in unison (the same note). This is called 'converging organum'.

(c) In example 6, contrary motion is used side by side with parallel motion and oblique motion. This is called 'free organum'.

(d) In example 7 (Johannes Cottonius), the parts cross (the higher voice becomes the lower and vice versa). The original melody begins in the higher section. This is called 'contrary organum'.

(e) In example 8 (St. Martial, Limoges, France), in contrast to the examples 1 to 7 (which are all written in style 'note-against-note'), the 'melismatic organum' is characterized by the use of groups of notes in the added part against a single note of the original part. Hence each voice has his own rhythm.

(f) Example 9 : 'gymel' is a late medieval term for two-part polyphony based on thirds, sixths and tenths ; probably the earliest English form of polyphony. The St. Magnus-hymne is written in two-part polyphony at the third ; 13th century. Much later (about 1480) Guilelmus Monachus described the 'gymel' as a style used in England and employing upper as well as lower thirds.

The original melody (the gregorian melody) was called 'vox principalis' (main voice). The added part or voice was called 'vox organalis'. In the examples 1, 2, 4 and 5 the 'vox principalis' is the higher voice. In the examples 6 and 8 the 'vox principalis' is the lower voice. In example 3 the 'vox principalis' is in between the two 'vox organalis'. In example 4 the 'vox principalis' appears two times (at an octave distance). In example 7 the situation of the 'vox principalis' changes from higher to lower, etc.

C. Some observations :

1. The transcriptions are made in the following way :

The notes C D E F G A B C correspond with ञ नि छ रे ष ण व नि छ रे ष
The intervals E-F and B-C (ष ण and नि ष) are semitones (as in the actual Hindustāni scale).

2. It has to be noted that in European music C is not necessarily 'tonic' as Sa is, in actual use, in Indian music. The tonic could be D, E, F or G.

3. In these examples no 'flat notes' are used. (In the described period the only used flat was B-flat.)

4. To get acquainted with this music, I suggest singing or playing these musical examples in the following ways :

- 2 human voices
- 1 human voice + 1 instrument
- 2 instruments

Transcription into

1. Parallel organs at the fifth -

Gregorian melody
 added voice
 latin text.

2. Parallel organism at the fourth

[illegible]

3. Parallel organs at the fourth and the fifth

[illegible]

4. Parallel organum at the fourth duplicated at the octave (see nr 2)

[illegible]

5. Converging organism at the fourth

Gregorian melody
added voice
latin text

Example 8 might be interesting as follows: the long notes of the gregorian melody on a stringed instrument or flute, the ornamented higher part sung, or played on a plucked instrument.

Historically this music is perhaps a pure vocal one. Nevertheless it might be interesting to try them out with different instrumentations.

Indexing Notation

- ## 6. Free organism

ॐ नमो भगवते वासुदेवाय	addad voice
ॐ नमो भगवते वासुदेवाय	gregorian melody
ॐ नमो भगवते वासुदेवाय	latin text

- ## 7. Contrary opinions

॥ ५० ॥ प ग म प म ग रे रे
॥ ५० ॥ प नि प म म म रे रे
gregorian melody
added voice
latin text

- ### 3. Reliabilität organism

३	३	रैग	मा	म	गरै	रेस	पथ	ध	प	धय	गस	३	added voice
३	-	-	-	-	-	-	-	-	स	-	-	३	grog. mol.

9. Cymal (at the third): St Magnus Hymn

[illegible]

Interested readers may try out these examples and send their observations to the editor. A second instalment of such examples might be possible.

MUSICOLOGICAL DIALOGUES

Abstracts of Sanskrit 'Dialogues' presented on Sanskrit Day celebrations in the Department of Musicology, Banaras Hindu University (1972, '73, '74)

I. Knowledge of the Sanskrit language—Its utility in the study of *Saṅgīta-śāstra*

It is very essential that the expositions of savants like Bharata, Maṭaṅga, Abhinavagupta, Śārṅgadēva, are studied in their original medium of expression, viz., Sanskrit. The interpretation of these Śāstraic expositions has to be done, *vis-a-vis* contemporary practice (*Lakshya*). A note of caution needs to be sounded in this context to the effect that the differences between the contemporary *Lakshya* of the above authors and that of our own times should be clearly borne in mind. As far as possible, our minds should be free from presuppositions, prejudices, platitudes, etc. We should study the *Śāstra* texts in the light of the words used therein. The semanteme of the Sanskrit language is based on two factors, viz., *Vyutpatti* (root-derivation) and *Pravṛtti* (usage). In the interpretation of Śāstraic concepts, both these factors have to be given due consideration. Each word in the *Śāstra* embodies the philosophy, history and salient features of the concepts that they stand for. The Sanskrit terms occurring in these texts can be analysed to-day in three categories: firstly, those that have undergone a change in meaning, e.g., *Vādi-Samvādi*, *Graha-Amśa*, etc.; secondly, those that are in vogue in their unchanged meaning, e.g., *Svara-Rāga-Tāla*, etc., and thirdly, those that have gone into oblivion, e.g., *Sthāya*, *Gīti*, *Dhātu*, *Karaṇa*, etc. A serious student of the *Śāstra* has to enquire into the semantic history of each term and that enquiry is impossible without a knowledge of the Sanskrit language.

II. What is *Rāga*?

The word '*Rāga*' has been used in *Saṅgīta-śāstra* in two meanings: delightfulness (*Raṅjakatā*) and a melodic configuration (*Svara-sannivēṣa*). The first is prominent in Bharata's *Nāṭyaśāstra* and the second one in Maṭaṅga's *Bṛhaddēśi*.

The duality of *Rāga* and *Dvesha* (attachment and aversion) is common knowledge. The musical '*Rāga*', however, is capable of colouring the mind in a particular *Bhāva* (i.e., enactment of emotion) and liberate the mind from the above duality. For, the whole experience is impersonal, i.e., aesthetic.

Two forms of '*Rāga*' have been conceived in our *Śāstraic* tradition, viz., *Nādamaya* (the musical form) and *Dēvatāmaya* (the deified visual form). The latter has been manifested through *Rāga-dhyāna*, or visual contemplation. The *!Tāntric* tradition of spiritual culture seems to have deeply influenced the *Rāga-dhyāna* tradition in its earlier stages.

III. Redemption from Despair

[A young lady is lamenting over the serious obstacles in the way of research work on Śāstraic works—such as corrupt texts, loss of conscious link of contemporary music with the Śāstraic tradition, and the like. Suddenly, a sage-like person appears before her and a long conversation follows.]

The text of Abhinavagupta's commentary on *Nāṭyaśāstra* is corrupt, but whatever meaning can be gathered from the available reading is very valuable. Of course, the comprehension of this meaning requires perseverance and diligence. A research worker has to recognize his '*Svadharmā*' and follow it with courage. He or she should be prepared for facing positive or negative discouragement in society.

There is no dichotomy between *Śāstraic* studies and practical skill. The former is not detrimental to the latter. On the other hand, it is helpful.

IV. Discussion of Some Technical Terms

A research worker in the field of *Saṅgīta-śāstra* should devote unfailing attention to the gradual process of the semantic development of each technical term. For example, *Svara*, *Śruti* and *Tāna*—these three terms may be considered briefly.

'*Svara*' stands for *Uchcha* (high) or *Nicha* (low) pitch in speech and recitation as expounded in grammar and phonetics. In other words, this word has a long history in *Laukika* and *Vēdic* usage. The highness or lowness of pitch in speech subsists in *Svara* (vowel) and not in the consonant. Since 'vowel' is independent in its manifestation, '*Svara*' has been described as '*Swayam Rājate*', that which shines by itself. The same word has been used for musical pitch, and here also self-luminosity has been accepted as its characteristic by Maṭaṅga. But Śārṅgadēva has replaced 'self-luminosity' with 'self-delightfulness' (*svato raṅjayati*). Abhinavagupta is the first extant author to speak of '*Anuraṇana*' as the property of 'delightful' (*Raṅjaka*) sound and Śārṅgadēva has paraphrased his (Abhinava's) statement. Thus, starting with highness and lowness of pitch, '*Svara*' gathered the association of '*Anuraṇana*' as the basis of 'delightfulness' (*Raṅjakatva*).

The word *Śruti*, conceptually and perceptually stands for twenty-

two positions and intervals in a register and denotes the first *Abhighāṭaja Nāda* (sound born of striking) in the process of manifestation. This *Abhighāṭa* (striking) is followed by *Anurāṇa*.

The word '*Tāna*' in *Vedic* literature stood for '*Ekaśruti*', i.e., a continuous, unchanged tone. *Kālidāsa* has used it in the sense of 'drone' which has been invariably associated with the flute which gave the 'drone' for the singer. Continuing a tone is one way of its extension and combination and permutation of various tones is another way of extension of tones, and that has been denoted by the word '*Tāna*' qualified by the '*Suddha*' or '*Kūṭa*' adjective, respectively.

—(Original Sanskrit dialogues in Section II)

Science and Art

At the eleventh international music educators' conference, held at Perth in Australia recently, it was heartening to note that for one proceeding from the essential, through the substantial, to the formal, musical communication was not difficult to achieve even amongst strange audiences. In the words of a music critic :

it was an enthralling experience for the audience, consisting of top educators, children, parents, and even lay men and women.

The problem of communication failure in the matter of music is really part of the general problem of disintegration of man, brought about by partitive schooling of the mind, at home, in school and in society. The first mistake lies in the absurd acceptance of the claim of material sciences to comprise the whole range of knowledge. Science means inquiry, and it employs the analytical processes of the mind. The other important part of the mind which employs feeling processes—for beauty and goodness—are dismissed as "subjective" and given a subservient position. But any experience is—has to be—total. If at all, it is the artistic experience which can give us insights into the totality of reality. For, every art has science as its infrastructure. It is, therefore, science-plus.

—V.V. Sadagopan

(from 'Music Education for Global Harmony' in *Indian & Foreign review*, Vol. 12 No. 2)

Section II

Sanskrit—Hindi

"Musicological Dialogues"

—Sanskrit Original

(१) संगीतशास्त्राध्ययने संस्कृतज्ञानस्योपकारकत्वम्

- १—संस्कृतदिवसमुपलक्ष्य आयोज्यमाने अस्मिन् उत्सवे संगीतशास्त्राध्ययने संस्कृतस्य उपयोगितामधिकृत्य किञ्चित् पुनरवधारणं, कोऽपि पुनर्विचारः स्वचित्तस्य दृढप्रत्ययार्थम् अस्माकं कृते परमोपकारको भवितुमर्हतीति मे मतिः । अत्रोपस्थितानां सर्वेषामनुज्ञाम् अग्र्यये ।
- २—सर्वथा श्लाघनीयोज्यं प्रस्तावः ।
- ३—अत्र श्रोतृनामपि हितकरः प्रीतिकरश्चायं भविष्यतीति प्रतिभाति मे ।
- ४—भारतस्य पूर्व-दक्षिण-पश्चिम-उत्तर-प्रदेशानां प्रतीकस्वरूपा वयमत्र तिष्ठामः । अतोऽस्माकं विचारगोष्ठीयं सार्वभारतीको भवितुमर्हति ।
- १—बाढम्, भारतस्य विश्वविद्यालयानां हृदयस्वरूपं काशी-हिन्दू-विश्वविद्यालयस्यैता वयमिति खलु, सुमहदस्माकं दायित्वम् ।
- २—'हिन्दू'-शब्दस्य रक्षार्थं कृतसंरम्भा वयं, किन्तु हिन्दू-शब्द-संश्लिष्ट-नामधारिणि विश्व-विद्यालयेऽस्मिन् हिन्दू-शास्त्राणामध्ययनस्य, तत्र श्रद्धया उद्भावनस्य च या महती दायित्व-भावना अत्रस्थानां सर्वेषां जनानां हृदि जागृक्यपाना भवितुमर्हति, सा तु सुदूरपराहृतैव दृश्यते ।
- ३—तर्हि परचर्चाया अग्रमवसरः । अद्य तु स्वकीयदायित्वपालनाय चित्तस्य सर्वथा निश्चल-त्वसाधनमेव अस्माकमिष्टम् ।
- ४—अतिलघुकार्येऽस्मिन् विभागे अङ्ग-त्यग्रगण्या ये केचिद् वयं स्थिताः, तेषां तासां वा स्वकर्तव्यावधारणमेव अस्या गोष्ठ्याः प्रयोजनम् । आकारलाघवात् यदि अत्रस्थानां केषा-मपि चित्ते किमपि शैथिल्यं, कापि दीनता गन्धमात्रेणापि स्थिता स्यात्, तर्हि तस्या उन्मूलनमपि स्वत एव भविष्यतीति मत्वा स्वसंकल्पस्य दृढता एव साधनीया ।
- १—अन्धकारस्य तिरस्कारोपेक्षया आलोकस्य वरणमेव वरेण्यम् । भावात्मकसाधनेन अभावस्तु स्वत एव विलीयते, विषेः पालनेन निषेधस्य अपेक्षाऽपि दूरीभवति ।
- २—नाम-मात्र-स्मृति-शेषाणां भरत-मत-ङ्ग-अभिनव-शाङ्गदेव-प्रभृति-मनीषिणां विषय-प्रति-पादनं प्रत्यक्षं तेषामेव वाण्यामधीत्य तेषां हार्दस्य अवधारणमस्माभिः सर्वप्रथमं कर्तव्यम् ।

३—तत्तु भवतु नाम, किन्तु अद्यतनीयलक्ष्यम् उररीकृत्य प्राचीन-मध्ययुगीन-शास्त्राणां प्रति-पाद्यविषयस्य अर्थनिर्णयो व्याख्या वा कर्तव्या, न तु लक्ष्यम् उपेक्ष्यम् ।

४—सत्यम्, किन्तु तत्र महद्भयस्थानमेकं वर्तते ।

१—किं तत् ?

४—प्राचीनानां हृदयतामिप्राये प्रवेशोऽस्माकम् अवरोद्धोऽपि भवितुमर्हति यदि तेषां सम-कालिकं लक्ष्यम् अद्यतनं लक्ष्यं च अभिन्नं मत्वा तत्र प्रयतनः क्रियेत ।

४—सर्वथा सत्यम् । दृष्टेनिर्मलीकरणं तु अत्यावश्यकम् । परन्तु तत्र दिव्याञ्जनं कुत्र लभेमहि ?

२—प्राचीनानां हृदि प्रवेशं लब्धुकामैः सर्वप्रथमं, तेषामेव शब्दानामाश्रयणं कर्तव्यम् । स्वकीय-पूर्वनिशितधारणाभ्यो मनो भुक्त्वा तेषां वचसामालोके एव अर्थस्यान्वेषणम् उचितम् ।

३—ग्रहो महिमा संस्कृतशब्दानाम् । तत्र व्युत्पत्तिनिमित्तं प्रवृत्तिनिमित्तं चेतुभयमपेक्ष्य अर्थ-निर्धारणं सुफलदायकम् ।

४—सत्यमेव संस्कृतशब्दानाम् अपूर्वां कापि माधुरी, सुमहत् किंचिदर्थगाम्भीर्यं, निर्मलदृष्ट्या आबिष्करणीयं किमपि सारगर्भत्वं, बुधजनकगोचरः कोऽपि चमत्कारः । एते सर्वे गुणाः संगीतशास्त्रेऽपि भूशम् उपलभ्यन्ते ।

१—शब्देभ्येव संगीतस्य दर्शनं, इतिहासः वैचित्र्यं च निहितम् अस्माकं मनीषिभिः । एकः शब्दः सम्यग् ज्ञानः सुप्रयुक्तः कामधुग् भवतीति पतञ्जलिमुनेरुक्तिः अस्माकं संगीतशास्त्रे सर्वथा समीचीनेति अनुभूयते अस्माभिः ।

२—शब्दानामर्थ-विवेचनं यदि सुष्ठु साधितं स्यादस्माभिस्तर्हि शास्त्रगत-रहस्यानां कुंजिका मुलभा भविष्यतीति नास्त्यत्र सन्देहस्यावसरः ।

३—संगीतशास्त्रगतशब्दभाण्डारस्य त्रिविधा गतिः दृश्यते । केऽपि शब्दा अर्थपरिवर्तनं विना अणुनाऽपि प्रचलन्ति । यथाहि, स्वर-राग-तालप्रभृतयः । केऽपि शब्दा भिन्नार्थं प्रचलन्ति । यथा हि, वादि-संवादि-विवादि-अनुवादि-ग्रह-अंशप्रभृतयः । केऽपि सर्वथा लुप्ताः । यथा हि स्थाय-गीति-धातु-करणप्रभृतयः ।

४—यथायैयम् उक्तिः । तत्र येषु शब्देषु अर्थपरिवर्तनं बाह्यदृष्ट्या न दृश्यते तत्रापि व्युत्पत्ति-निमित्तस्य प्रवृत्तिनिमित्तस्य च बोधेन नवीनम् अर्थज्ञानं भवितुमर्हति । 'वादन' शब्दो वाद्यशब्दो वा प्राचीनाभिन्नार्थं प्रचलति । किन्तु तत्र 'वद'-धातोर्गिजन्तप्रयोगेण स्वयं वदनं न कृत्वा वाद्ययन्त्रद्वारा वादनमभिप्रेतम् ।

१—अहो क्रियान् अस्माकं कार्यभारः । प्रचलित-संस्कृत-शब्दानां व्युत्पत्तिप्रवृत्तिनिमित्तापेक्षया अर्थान्वेषणं, तत्र अर्थपरिवर्तनस्य स्वरूपनिर्धारणं, लुप्तशब्दानामुद्धारः, प्रचलितदेश-शब्दानामुचितस्थाननिर्धारणं च ।

२—किं बहुना, अस्मिन् गुह्यतरे कार्ये संस्कृत-भाषाज्ञानमनिवार्यरूपेणावश्यकमिति एव अद्यतनः प्रकृतो विषयः, इयमेव प्रस्तुता वार्ता ।

३—अर्थसंकोच-अर्थविस्तार-अर्थविषय-अर्थलोपप्रभृतिभिः दुरवगाहकान्तराभूते शब्दसमूहे नवीनपथनिर्माणं सुदुष्करमेव ।

४—किन्तु नहि तत्र नैराश्रयस्य परामवस्य वा श्रोत्रियस्य ।

१—उत्साहं धारयन्तः,

२—श्रद्धावानाः सन्तः,

३—तप आचरन्तः,

४—सत्यान्वेषणपथि चरिष्यामः । तत्रैकोऽपि चरणक्रमः संतोषावहो भविष्यति । इति शम् ।

(२) रागस्वरूपविचारः

१—रागो हि नाम 'उज्ज्वलतमं रत्नं' भारतीयसंगीतपद्धतेः । तदयं रागमधिकृत्य काऽपि शास्त्रीयचर्चा प्रवर्तताम् अस्यां गोष्ठ्याम् ।

२—रागशब्दस्य अर्थद्वयं सुविदितं, रंजकता, स्वरसन्निवेशश्च । प्रथमार्थे—शब्दस्यास्य प्रयोगो नाट्यशास्त्राद् उदाहरामि—'यस्मिन् वसति रागस्तु यस्माच्चैव प्रवर्तते ।' स्वरसन्निवेशरूप-रागशब्दस्य साङ्गोपाङ्ग-प्रयोगो मतज्ञस्य बृहद्देश्यां सर्वप्रथमं दृश्यते ।

३—उक्तं च मतज्ञैः —

रागमार्गस्य यदूर्ध्वं यन्तोक्तं भरतादिभिः ।

रागस्य सामान्यलक्षणमपि तत्रैव सर्वप्रथममुपलभ्यते । यथा—

'योऽयं ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।

रञ्जको जनचित्तानां स रागः कथितो बुधैः ॥'

४—रागद्वेषस्य द्वन्द्वं तु सुविदितमेव । यः स्वरसन्निवेशः चित्तं रञ्जयितुं समर्थः, यो वा श्रोतृचित्तं भावविशेषे निमज्जयितुं प्रभवति स एव रागशब्दवाच्यः । रागद्वेषस्य द्वन्द्वात् चित्तस्य मोचको हि सः ।

१—बादम्, सत्यमुक्तं भवति : । राग-शब्दस्य प्रेमायम् अधिकृत्य बहु शोभनमुक्तं नृपति-कुम्भेन । तस्य श्रावणे लुब्धं मे मनः ।

भवानीपादपद्मानुरागरञ्जितचेतसा ।

क्रियते राजराजेन विशुद्धा रागपद्धतिः ॥

यो विरागी स्मृतः कामविकामीकरणे बुधः ।

तं रागिणं गिरिसुतावदने नौमि शंकरम् ॥

रागो रामाश्रयत्वेन, वर्धते प्रायशो यतः ।

ततो मे वर्धतामेष, रागो रामाश्रयः सदा ॥

२—अहो कियान् चमत्कारो यमकस्य । साधु, साधु । स्वरसन्निवेशस्य विशिष्टत्व-व्यंजनाय प्रेम-वर्ण-प्रभृति-विभिन्नार्थ-समन्वितो रागशब्दः प्रयुक्तो मनीषिभिः चिरन्तनैः ।

३—स्वरसन्निवेशे वैशिष्ट्यस्य आधानं भवति ग्रह-अंशप्रभृतिदर्शकशर्णैः त्रयोदशलक्षणैर्वा ।

४—रागस्य नादमयं देवतामयं चेति रूपद्वयं कल्पितमस्माकं शास्त्रेषु । तत्र देवतामयरूपस्य निरूपणे तन्त्रस्य प्रभावः सुस्पष्टं परिलक्ष्यते ।

- १—स तु परिलक्ष्यते एव । पास-खड्ग-प्रकुशप्रभृत्यायुधानां यान-बाहन-वर्णप्रभृतीनां च तत्र ग्रहणेन तान्त्रिकपद्धत्यनुसारिणी उपासना एव सूचिता ।
- २—ग्रहो भवद्भ्यां तु रागध्यानस्य महान् विषयोऽस्माकं स्मृतिपथम् आनीतः । यथा तान्त्रिक-पद्धत्यनुसारीणि रागध्यानानि सुविपुलानि उपलभ्यन्ते तथैव नायक-नायिका-भेदानुसारीणि अपि बहुलानि दृश्यन्ते । सुविस्तरोऽयं रागध्यानस्य विषयः ।
- ३—ग्रहो, रागध्यानस्य नामश्रवणमात्रेण शैरवरागस्य ध्यानमारोहति मम स्मृतिपथम् ।

गङ्गाधरः शशिकलातिलकस्त्रिनेत्रः,

सर्वविभूषिततनुर्यजकृत्तिवासः ।

भास्वस्त्रिशूलकर एव नृमुण्डधारी,

शुभ्रास्त्रो जयति शैरव आदिरागः ॥

किन्तु समयसांकेयं विभेति मे मनः । विपुलकार्यभरावनता अत्रत्याः सभासदः ।

- ४—सत्यम् । अपरं कमप्यवसरमवलम्ब्य रागध्यानमधिकृत्यैव एका गोष्ठी योजनीया । अद्य तु रामरक्षा-स्तोत्रस्य उपान्त्यपद्यस्य आदर्शानुसारेण निर्मितं रागस्तुतिपरं पद्यमेकं श्रावयितुमिच्छामि । तदनन्तरं गोष्ठ्या विसर्जनं भवतु इति सुष्ठु प्रतिभाति मे ।

- १—तदेव भवतु नाम ।

- ४— रागो रञ्जनकृन्मुदा विजयते, रागं हि याचे सदा रागेणैव कृतं मनः सुविमलं, रागाय तस्मै नमः । रागान्नास्ति सुगायनं परतरं, रागस्य सेवी न्वहं रागे चित्तलयः सदा भवतु मे, ओ राग ! मां रञ्जय ॥

यः पूरयन् कीचकरन्ध्रभागान्

दरोमुखोत्थेन समीरणेन ।

उद्गास्यतामिच्छति किन्नराणां

तानप्रदायित्वमिबोपगन्तुम् ॥

- ५—सुधिरवाद्यानां प्रसङ्गे तानशब्दस्य प्रयोगोऽयमवधानमर्हति ।

- १—एवम् । मूर्च्छनातानः शुद्धतानो वा कूटतानश्चेति सविशेषतानशब्दं जानीमो वयम् । कोऽयं निविशेषतानशब्दः ?

- ५—तदेव विचारणीयम् । तानशब्दो वैदिकसाहित्ये एकस्वरपाठस्य पर्यायरूपेण व्यवहृतः ।

- ५—आम् । एकश्रुतिरित्यपि तानशब्दस्य पर्यायः उक्तो वैदिकसाहित्ये ।

- १—पाणिनिनाऽपि 'एकश्रुतिद्वारात् सम्बुद्धौ' इति सूत्रे एकश्रुतीति विशेषणम् उदात्तानुदात्त-स्वरितेति त्रैवर्त्यभेदविहीनस्य वाक्यस्य प्रसङ्गे निवेशितम् ।

- ५—एतद्वचनसङ्ग्रहस्य समालोचनेन को निष्कर्षः समासाद्यते, इत्येवावधेयम् ।

- ५—भवत्येवात्र मार्गदशिका भवतु नाम ।

- ५—उच्चत्वनीचत्वभेदविहीनमेकस्वरप्रदानमेव तानप्रदायित्वमिति प्रतीयते । आधारस्वर एव निविशेषतानशब्दस्यार्थः । अद्यापि 'शहनाई'-वादने 'पों'-धारी वादकः तानप्रदायित्वमेव

साधयति । सुधिरवाद्यानां तानप्रदायित्वे विशिष्टोपयोगित्वमासीत् प्राचीनकाले । इति निष्कर्षः ।

- १—नितान्तमुपकृताः स्मः ।

- ३—श्रुतिशब्दोऽपि विचारयोग्य इति श्रुतं मया संवादारम्भे ।

- ५—आम् । श्रुतिशब्दे श्रवणयोग्यताः संवादसिद्धस्थानं चेति अर्थद्वयं समन्वितम् । तथाहि—स्वरसप्तके द्वाविंशतिस्थानानि श्रुतिसंज्ञकानि, ध्वनेः प्राकट्यप्रसङ्गे श्रवणव्यापारस्यारम्भ-स्थानीयाघातजध्वनिश्चेति श्रुतिशब्दस्य अर्थः । अत्र द्वितीयोऽर्थः स्वरस्य अनुरणनात्मकत्वस्य अनुगामी ।

- ४—अत्यन्तं कृतज्ञाः स्मः । भवत्या समन्वयात्मिका दृष्टिरुमीलिताऽस्माकम् ।

- १—नूनं खण्डितदृष्ट्या ईदृक् समग्रदर्शनं नैव सम्भवति ।

- ३—सत्यम् । अखण्डदर्शनमेव साध्यमस्माकम् ।

- ५—गभीरचर्चाशामस्मिन् इयं रसिकसभा तु विस्मृताऽस्माभिः । तस्या रञ्जनार्थमन्ये प्रयोगाः कल्पिताः । तेषां कृते विरत्तव्यमधुनाऽस्माभिः ।

- सर्वे—एवमेव ।

(३) नैराश्य-परिहारः

- १—हा धिक् ! किं करोमि ? क्व यामि ? का मे गतिः ? ...खण्डितः पाठोऽध्येयग्रन्थानां, दुरुहं तात्पर्यम्, लुप्तप्राया च लक्ष्येण सह संगतिः । एतेषामध्ययने मस्तकभञ्जनं विहाय यदि गानस्याभ्यासमात्रम् अकरिष्यम्, अद्य प्रभृत्यपि कुर्याम् वा, तर्हि प्रमोदावहं साफल्यं, लोकरञ्जनं, कीर्तिः, अर्थलाभः—सर्वमेव अञ्जसा करतलगतं स्यात् । किन्तु ...प्रारब्धयोगेन निपतिताऽस्मि धोरेऽस्मिन् दुस्तरसागरे । 'इतो नष्टस्ततो भ्रष्टः'—इत्येव मे शोचनीया दशा । कं पृच्छामि ? कं वा शरणं गच्छामि ? को वा ममावस्थाम् अवगमिष्यति ?

(प्रविशन्तं कमपि महापुरुषं साश्चर्यं पश्यति)

- २—वत्से ! कथम् उद्विग्नाऽसि ?

- १—(ससम्भ्रमम्) आर्य ! को भवान् ऋषिकल्पः ? वात्सल्यं स्रवन्निव, ज्ञानगौरवं व्यञ्जयन्निव, सौम्यत्वालोकं विकीर्णयन्निव, सुधाविषण्या गिरा कर्णकुहरमापूरयन्निव, गाम्भीर्यस्य सीमेव, आचार्यपदस्य महिमेव, दर्शनमात्रेण हृदयम् आह्लादयन्निव, ममाकुलताहरणाय अवतीर्णो देवतात्मा इव प्रतिभाति ? आत्मपरिचयज्ञापनाय प्रसीदतु मयि भवान् ।

- २—बालिके ! येषां नाम-जन्म-कर्म-देशादिपरिचयः आकलनयोग्यतामतीत्य स्थितः, येषां च कुलादिगतविशेषम् आगमसम्प्रदायधारायामेव विनीतं, तेषामेव विगलिततांशेषविशेषाणां, प्रज्ञामात्रशरीरिणां, प्रतिभामात्रोपजीविनाम् अन्यतमोऽहम् एतावन्मात्रमत्र ममात्मपरिचयस्थापनाय ।

- १—प्रणताऽस्मि आर्य ! प्रथमदर्शने सम्भ्रमवशेन मूढमतेर्मम प्रणतिनिवेदने ऋटिजिता । तत् क्षम्यताम् ।

- २—वत्से ! बालानामपराधे दृष्टिनिक्षेपाद् विरता एव गुरुजनाः । आचारदोषस्य ग्लानिं विहाय

तव क्लेशस्य कारणमेव कथय सद्यः ।

१—हा कष्टम् ! आर्य ! बोरे कर्मणि नियोजिताऽस्मि दैवदुर्बिकायै ।

२—किं तत् ?

१—भरतमुनेर्गान्धर्वप्रतिपादनमधिकृत्य पी-एच. डी. इत्युपाधिकृते शोधप्रबन्धलेखने प्रवृत्ताऽहम् ।

२—तत् परमसन्तोषावहम् । तत्र कष्टस्य का कथा ?

१—आर्य ! अग्रिमवर्षमुत्पादानां विवृतिं विना भरतनाट्यशास्त्रमतीतं दुर्बोधम् । विवृतिष्वपि पाठभ्रंशेन दुरुहः ।

२—एवम् ? यदि सम्यक्पाठोद्धारार्थम् अप्राप्या सामग्री, तर्हि यावानेव पाठ उपलभ्यते तावन्तैव कार्यनिर्वाहः साध्यतव्यः । 'सर्वनाशे समुत्पन्ने अर्थं त्यजति पण्डितः' इति न्यायेन ।

१—किन्तु, तत्र गुरुतरः परिश्रमोऽपेक्षितः । तस्माच्च विभेमि ।

२—अयि मुग्धे ! कृतपरिश्रमाणांमेव शास्त्रमर्मावबोधो जायते, इति कथं विस्मृतं त्वया !

१—परिश्रमे कृतेऽपि तेन किं सेत्स्यते, सिद्धेऽपि यत्किञ्चिदर्थं को वा तस्य महिमानं ज्ञास्यति इत्यत्र भ्रान्ता मे मतिः ।

२—'बुद्धिनाशात् प्रणश्यति' इति गीतावचनं स्मरन् व्यवसायात्मिका बुद्धिरेव साधनीयाऽस्ती ।

१—तां तु कुत्र लभेय आर्य ! न हि सा प्रापणे विक्षीयते ।

२—बाढम् । स्वधर्मप्रत्यय एव तस्या जन्मस्थानम् । युवतायुक्तविवेक एव तत्र त्रययोग्यता, आध्यवसाय एव तत्र मूलम् ।

१—सत्यं कथयतार्यः । स्वधर्मस्य निर्णये जाते तु बुद्धिनाशस्य आशङ्काऽपि सुदूरपरहता स्यात् । किन्तु को मे स्वधर्मः ?

२—संस्कृतभाषा यया अधीता, गानकौशलमपि ययाऽर्जितं, तस्याः स्वधर्मस्तु हस्तामलकवत् सुस्पष्टं एव ।

१—एवमार्य ?

२—अयं किम् ? शास्त्रगतार्थानां सम्यगवबोध एव साधनमृष्युगान्मुक्तेः । तत्राजिताधिकाराणां स्वधर्मस्तन्मुक्तिसाधनमेव ।

१—मुदुक्करेऽस्मिन् कर्मणि कथमुत्सहे आर्य ! उपयुक्तं सम्बलं विना ?

२—किं ते शूरवी नो समर्था सम्यगवलम्बनप्रदाने ?

१—सामर्थ्यं तु नहि संशयावकाशः, किन्तु कर्मबाहुल्येन अस्माकमाचार्या स्वल्पकालपर्यन्तमेव प्रतिदिनमभ्यापनार्थमवकाशं लभते । विपुलो हि शास्त्रवारिधिः, मितो हि आचार्य-सकाशाद् अध्ययनस्य कालः । कथं पारं गमिष्यामीति विचिन्त्य आकुलमतिरहम् ।

२—आचार्यस्य कर्म तु चक्षुस्मीलनमेव । नहि करं गृहीत्वा नयनानयनम् । उन्मीलितदृष्टिना जिज्ञासुना स्वयमेव पुष्पफलाहरणार्थं शास्त्रोपवने सञ्चरितव्यम् ।

१—सम्यग्मनितमार्गेण । परावलम्बनं विहाय स्वावलम्बनसाधने प्रवृत्ता भविष्यामि । किन्तु... संगीतशास्त्रविभागाद् बहिः सामान्यलोके नहि कोऽपि गवेषणकर्मण्यस्मिन् श्रेयसि अस्मान् । उत्साहवैरत्येन मन्दोद्यमाऽहमार्य !

२—लोकात् प्रोत्साहनस्याशीव त्याज्या । किं न जानासि यन्महोविष्यासोऽपि लोकगतिं दृष्ट्वा अन्वबोचत्—

ऊर्ध्वबाहुविराम्येयं नहि कश्चिच्छृणोति मे ।

लोकस्य गतिस्तु सत्कर्मण्यध्यवसायवतां कदाऽपि अनुकूलाऽऽसीत्, भविष्यति वा इति वक्तुं न शक्यते । तस्मात् हृदयदीर्घस्य त्यक्त्वा स्वधर्मपालनमेव श्रेयः ।

१—अर्जुनमनुसृत्य "नष्टो मोहः स्मृतिर्नष्टा" इति वचने प्रवृत्ताऽपि स्वकीयगानकौशलस्य रक्षार्थमायंस्थानुज्ञां विना पश्चात्पदामेव अनुप्रवाभ्यात्मानम् ।

२—अनुज्ञा तु स्वतःसिद्धा । शास्त्राध्ययनं हि गानकौशलस्य साधकमेव, नहि बाधकम् ।

१—यद्येवमाश्वासयत्यार्यः तर्हि नितरां घन्याऽस्मि भवतो दर्शनलाभेन ।

२—वास्तविको जिज्ञासुर्नहि मार्गभ्रंशमर्हतीति भगवतः प्रतिज्ञैवात्र कारणं तव नैराश्यपरिहारे । अर्जुनविषादयोगस्यापि स्वधर्मपरिनिष्ठैर्वीर्यसंहारो विश्वविश्रुतः । उत्तिष्ठत, जाग्रत, प्राप्य वरान्निबोधत ।

१—करिष्ये वचनं तवार्थं ! (प्रणमति) (महापुरुषं निर्गच्छन्तं सानन्दात्तं विलोकयति)

(४) पारिभाषिक-शब्द-विमर्शः

१—अहो ! नितरां सुभगा इयं गोष्ठी । घन्या ह्यस्माकं भगिनी इन्द्राणी देवी तिष्ठत्यत्र ।

२—किं भो ! घन्यतायाः किमत्र कारणम् ?

१—किं न जानासि अङ्ग ! यद् भगिनीयं स्वकीयं शोधप्रबन्धं मुष्टु समाप्य प्रस्तुतवती मास-चतुष्टयपूर्वम् । सुभद्रादेव्याः पथानुसारिणीयम् ।

३—आम् । ज्ञातम् । शोधसागरे निमग्नानाम् उन्मज्जननिमज्जनवशात्कण्ठागतप्राणानां तु शोधप्रबन्धसमापनमेव सौभाग्यस्य परमोत्कर्ष इव प्रतीयते ।

४—हले ! भुक्तभोगिन एवात्र प्रमाणम् । त्वं तु Diploma in Music Appreciation-पाठ्यक्रमे संगीतश्रवणकौशलसम्पादन एव कृतकृत्यताम् अनुभवन्ती कथं ज्ञास्यसि शोध-रतानां दुर्भेदहेगम् ?

५—अलमत्र विवादेन । कश्चित् चेतःश्रवणमङ्गलः संवाद एव प्रचलतु । नो चेत् समवेताः सामाजिका अत्र किं भावयिष्यन्ति ?

१—सत्यं कथयति भगिनी । मिथोऽस्माकं संवादोऽस्तु, गम्भीरशास्त्रवचनानामनुवादोऽस्तु नः सम्भाषणे ।

२—संवादाद्यं तु प्रथमं वादोऽपेक्षितः ।

३—भवानेवात्र वादी भवतु नाम ।

४—आः, त्वमपि प्रगल्भेव जल्पसि ?

५—इयमबहेलाप्राप्तमिति कथं मन्यते त्वया ? डिप्लोमा-पाठ्यक्रमेऽपि संगीतशास्त्रस्य मूल-भूतविधयाणां परिचयस्तु जायत एव ।

१—नूनमियं लघुभगिन्यपि संवादेऽस्मिन् प्राग्वेयस्याधिकारिणी भवितुमर्हति ।

- २—अलमतिप्रसङ्गेन । अधुना इन्द्राणीदेव्याः समक्षं कतिपयप्रश्ना निवेदनीया अस्माभिः ।
 ३—तद् विद्धि प्रणिपातेन, परिप्रश्नेन, सेवया । तदत्र प्रणिपातं, सेवां च विहाय, परिप्रश्न एव श्रेयान् अस्माकं कृते ।
 ४—चपलाऽसि सलु मुग्धे ।
 ५—दुग्धमुग्धाननेयं क्षन्तव्या !
 १—एकः प्रश्नस्तु मम चेतः समुद्वेलयति । तन्निवेदने भवत्या अनुज्ञा वर्तते वा न वा ?
 ५—बाढम् । कथय निर्भयम् ।
 १—सम्पन्नशोचप्रबन्धा भवती कृतायामात्मानं मन्यते वा न वा ?
 ५—साधु पृष्टम् । कृतार्थतायास्तु नास्ति काऽपि कथा । जीवनव्यापि हि अनुसन्धानकर्म । शोचप्रबन्धलेखनं तु तत्र दीक्षास्थानीयमेव । वास्तविकं शोचकर्म तु तदनन्तरमेव प्रारभ्यते ।
 २—अहो ! अनुसरणीया भवत्या ज्ञाननिष्ठा ।
 ४—एवमेव । कुत्र लब्धेयं भवत्या ?
 ५—पी-एच० डी० इत्युपाधिं प्रति लौक्यं विहाय सत्यानुसन्धाने दुर्धमतिरनायासमेव उद्भूता अस्मिन् संगीतशास्त्रविभागे कार्याभ्रान्तान्तरम् । सत्यस्यानन्तविस्तरः क्षितिज इव यदा दृष्टिपथम् आक्रामति तदा शोचप्रबन्धलेखनस्य लघुताया बोधः सहजां विनम्रतां जनयति ।
 ४—बहु शोभनम् ! अस्माकं कृते भवत्याः कोऽपि निर्देशो यदि स्यात् तर्हि तस्य व्यापन-रूपोऽनुग्रहो विधातव्यः ।
 ५—साधु उक्तम् । नितरां तुष्टाऽस्मि युष्माकं जिज्ञासां दृष्ट्वा । एक एव निर्देशो यदि अपेक्षितः तर्हि पारिभाषिकशब्दानाम् अर्थविकासस्येतिहासं प्रति ध्रुवा दृष्टिः अनुसन्धि-त्सुमिः आधेया इत्येव वक्तुमिच्छामि ।
 २—कतिपयैरुदाहरणैर्यदि स्वीयमभिप्रायं स्पष्टीकरोतु भवती, तर्हि उपकृताः स्याम ।
 ५—बाढम् । अधिकांशितुसमुदाये स्वीयमभिप्रायनिवेदनं तु परममुत्साहम् ।
 ३—अरसिकेषु कवित्वनिवेदनं शिरसि मा लिख, मा लिख, मा लिखेति प्रसिद्धा सूक्तिः ।
 ५—एवमेव । त्रीण्युदाहरणान्यत्र सद्यो मनसि आगच्छन्ति ।
 १—अवणोत्सुका वयम् ।
 ५—स्वरशब्दस्तानशब्दः श्रुतिशब्दश्च । प्रथमं स्वरशब्दमधिकृत्य किञ्चित् कथयामि ।
 ३—सर्वपरिचितोऽयं शब्दः ।
 ५—आम् । किन्तु सुपरिचितोऽयं शब्दो गम्भीरविचारसापेक्षः ।व्याकरणशास्त्रे “स्वयं राजन्ते इति स्वराः”—इति निरुक्तिः प्रसिद्धा । अनेन स्वराणामन्यनिरपेक्षत्वं सूच्यते ।
 ४—मत्तङ्गेनापि इयमेव निरुक्तिः स्वीकृता—

राजं दीप्ताविति धातोः स्वशब्दपूर्वकस्य च ।
 स्वयं यो राजते यस्मात् तस्मादेव स्वरः स्मृतः ॥

- ५—आम् । किञ्चिद् विरम्य श्रूयताम् । वैदिकलौकिकव्यवहारे उच्चारणगतोच्चत्वनीचत्व-धर्मयोरपि स्वरशब्देनैवाभिधानं दृश्यते ।
 १—आम् । स्मरामि किञ्चित्—
 ‘उच्चैरुदात्तः, नीचैरनुदात्तः’ इति सूत्रयोर्मध्ये पतञ्जलेरुक्तिम्, यत् उच्चत्वनीचत्वधर्मो स्वरस्यैव नहि व्यञ्जनस्य ।
 ५—सुष्ठु । अतो हेतोः स्वरशब्देनैव वैदिकपाठस्य लौकिकव्यवहारस्य वा उच्चत्वनीचत्वम् उक्तं चिरन्तनैः । तथाहि—स्वयंराजत्वस्य, उच्चत्वनीचत्वधर्मस्य च समावेशः स्वरशब्दे सिद्धः ।
 ४—किन्तु शाङ्गदेवेन संगीतरत्नाकरे ‘स्वतो रञ्जयति इति स्वरः’ इति नवीना निरुक्तिः प्रस्तुता । यथा—

श्रूयन्तरभावी यः स्निग्धोऽनुरणनात्मकः ।
 स्वतो रञ्जयति श्रोतृचित्तं स स्वर उच्यते ॥

- ५—सत्यम् । स्वरस्य लक्षणेऽस्मिन् लक्षणचतुष्टयमन्वितम् ।
 प्रथमतः—श्रुतीतिनियतस्थानोद्भूतत्वम् ।
 द्वितीयतः—श्रुतीतिप्रथमाधातजस्य अनुरणनहीनस्य ध्वनेरनन्तरत्वम् ।
 तृतीयतः—अनुरणनात्मकतया स्निग्धत्वम् ।
 चतुर्थतः—स्वतोऽन्यनिरपेक्षरूपेण रञ्जकत्वम्, नहि स्वयंराजत्वमात्रम् ।
 स्वरशब्दस्यार्थविकासस्यास्य इतिहासे अभिनवगुप्तस्य योगदानं स्मरणीयम् ।
 ४—किं तत् ?
 ५—उच्चत्वनीचत्वधर्मयुक्ते स्वयंराजध्वनौ निहितं श्रोतृचित्तरञ्जकत्वं यदा गभीरविचारस्य विषयीभूतं तदा तस्य आधातजः अनुरणनात्मकश्चेति क्रमिकावस्थाद्वयं विश्लेषणात् स्फुटमभवत् । तत्राभिनवभारत्याः पङ्क्तिः स्मर्तव्या—
 श्रुतिस्थानाभिधात-प्रभवशब्द-प्रभावितोऽनुरणनात्मा स्निग्धमधुरः शब्द एव स्वरः ।
 १—नितान्तं मनोहारीदं विवरणम् ।
 ५—तानशब्दस्यापि विचारः प्रासङ्गिकोऽत्र । संगीतरत्नाकरस्य वाद्याध्याये वांशिकानां गुण-निरूपणे ‘गातृणां तानप्रदायिता’ इत्यत्र तानशब्दस्य निवेशो विचार्यः ।
 ४—कालिदासेनापि कुमारसम्भवमहाकाव्ये ‘तानप्रदायित्व’ मिति उक्तं हिमालयस्य वर्णनप्रसङ्गे ।
 १—सम्पूर्णपदश्रवणे लालायितं मे मनः ।
 ४—श्रूयतां तर्हि ।

१. प्रकाशित ग्रन्थों का समीक्षात्मक विवरण

क. ग्रन्थों का विवरण

(१) संगीत सम्बन्धी ग्रन्थ

LIST OF SANSKRIT TREATISES
with brief notes in Hindi

संस्कृत ग्रन्थ

परिचयात्मक टिप्पणी

संगीतशास्त्र के संस्कृत ग्रन्थों का समीक्षात्मक विवरण दो भागों में वर्गीकृत है—
१—प्रकाशित ग्रन्थ और २—अप्रकाशित ग्रन्थ । इन दो वर्गों के अन्तर्गत जिन ग्रन्थों को लिया है उनके साथ उनकी विशेष समीक्षा भी प्रस्तुत की गई है ।

शास्त्रग्रन्थों में विषय-विभाजन, विषय-निरूपण और पूर्णता की दृष्टि से संगीतरत्नाकर का स्थान मुख्य है, इसलिये इसी ग्रन्थ को आधार मानकर अन्य ग्रन्थों की समीक्षा की गई है । इसमें मुख्य रूप से तीन बातों को ध्यान में रखा गया है—१—संगीतरत्नाकर की तुलना में स्वर, राग, प्रकीर्णक, प्रबंध, ताल, वाद्य और नृत्य में से कौन-कौन से विषय लिये गये हैं, कौन से छोड़ दिये हैं अथवा इनके अतिरिक्त और किन विषयों का ग्रहण किया गया है । २—किन विषयों का विस्तृत निरूपण किया गया है और किन का संक्षिप्त निरूपण हुआ है अथवा छूआ भर गया है । ३—ग्रामराग—देशी राग, राग-रागिणी और मेल—इन तीन पद्धतियों में से किस पद्धति के आधार पर रागवर्गीकरण किया गया है ।

समीक्षा की रूप-रेखा इस प्रकार है—

१—प्रकाशित ग्रन्थों का समीक्षात्मक विवरण—

क—ग्रन्थों का विवरण, जो नीचे लिखे शीर्षकों में दिया गया है—

- | | |
|-------------------------|-----------------------------|
| १—संगीत सम्बन्धी ग्रन्थ | २—गीत सम्बन्धी ग्रन्थ |
| ३—नाट्य सम्बन्धी ग्रन्थ | ४—गीत-वाद्य सम्बन्धी ग्रन्थ |
| ५—वाद्य सम्बन्धी ग्रन्थ | ६—संग्रह-ग्रन्थ । |

ख—ग्रन्थों की समीक्षा—वर्ग के उपर्युक्त छः खण्डों में ग्रन्थों में जो क्रम संख्या है, उन्हीं खण्डों में उसी क्रम संख्या के अनुसार उन ग्रन्थों का समीक्षात्मक विवरण प्रस्तुत किया गया है ।

२—अप्रकाशित ग्रन्थों की समीक्षा—

क—अकारादि क्रम से ग्रन्थों का विवरण ।

ख—उसी क्रम से ग्रन्थों की समीक्षा ।

क्रमांक	ग्रन्थ का नाम	ग्रन्थकार	मूल, टीका, संग्रह-ग्रन्थ	प्रकाशक	संस्करण	टिप्पणी
१.	श्रीभाषतम्	—	मूल गवर्नमेण्ट ओरियण्टल मैन्युस्क्रिप्ट्स लाइब्रेरी, मद्रास ।		१९५७	क्रिटिकल संस्करण
२.	कलानिधि	कल्लिनाथ	टीका देखें संगीतरत्नाकर		देखें संगीतरत्नाकर	—
३.	नाट्यमनोरमा	रघुनाथ रथ	मूल उड़ीसा साहित्य अकादमी, भुवनेश्वर		१९५६	—
४.	मानसोलास	राजा सोमेश्वर	गायकवाड़ ओरियण्टल इंस्टीट्यूट, बड़ौदा		१९६१	क्रिटिकल संस्करण
५.	रसकौमुदी	श्रीकण्ठ	" " "		१९६३	"
६.	संगीतोपनि- षत्सारोद्धार	सुधाकलश	" " "		१९६१	"
७.	संगीतदर्पण	चतुर दामोदर	" " "	१. मद्रास सरकार २. संगीत कार्यालय, हाथरस ३. एस० एम० टैगोर, कलकत्ता	१९५२ — १८८१	" — —
८.	संगीतदामोदर	शुभंकर	" " "	संस्कृत कलेज, कलकत्ता	१९६०	क्रिटिकल संस्करण
९.	संगीतनारायण	गजपति नारायण	उड़ीसा संगीत नाटक अकादमी		१९६६	—
१०.	संगीतमकरन्द	नारद	सेन्ट्रल लाइब्रेरी, बड़ौदा		१९२०	क्रिटिकल संस्करण
११.	संगीतमुक्तावली	हरिचन्दन	" उत्कल विश्वविद्यालय		१९५५	—
१२.	संगीतरत्नाकर	शारंगदेव	" ब्राह्मर लाइब्रेरी, मद्रास		१९४३	क्रिटिकल संस्करण
	४ खण्ड				१९५१	—
१३.	संगीतराज	महाराणा कुम्भकर्ण	काशी हिन्दू विश्वविद्यालय, वाराणसी		१९५३	"

क्रमांक	ग्रंथ का नाम	ग्रंथकार	मूल, टीका, संग्रह-ग्रंथ	प्रकाशक	संस्करण	टिप्पणी
१४.	संगीतसारसंग्रह	घनश्यामदास	संग्रह	रामकृष्ण वेदान्त ठा०, कलकत्ता	१९५६	क्रिटिकल संस्करण
१५.	संगीतसमयसार	पादवेंदेव	मूल	त्रावणकोर सरकार	१९२५	"
१६.	सुधाकर	सिंहभूपाल	टीका	देखें, संगीतरत्नाकर	देखें, संगीतरत्नाकर	"

(२) गीत सम्बन्धी ग्रन्थ

१.	अभिनवरागमंजरी	विष्णु शर्मा	मूल	भा०सी०सुकथंकर, बंबई	१९२१	—
		भातखण्डे				
२.	चतुर्दण्डीप्रकाशिका	व्यंकटमखी	" १.	" " "	१९१८	—
			२.	भ्यूसिक भकादमी, मद्रास	१९३४	—
३.	दत्तिलम्	दत्तिल	" १.	संगीत कार्यालय, हाथरस	१९६०	—
			२.	लीडन ई० जे० ब्रिल	१९७०	क्रिटिकल संस्करण
४.	रागतत्त्वविबोध	श्रीनिवास	" १.	भा०सी०सुकथंकर, बंबई	१९१८	—
			२.	ओरियंटल इन्स्टीट्यूट, बड़ौदा	१९५६	क्रिटिकल संस्करण
५.	रागतंरिणी	लोचन	"	भा०सी०सुकथंकर, बंबई	१९१८	—
६.	रागमंजरी	पुण्डरीक विठ्ठल	"	" " "	१९१८	—
७.	रागमाला	"	"	एन० जी० राताजनकर, जी० जी० बरवे, बंबई	१९१४	—
८.	रागविबोध	सोमनाथ	"	आड्यार लाइब्रेरी, मद्रास	१९४५	क्रिटिकल संस्करण
९.	वीणाश्लेष	कवि शार्दूल परमेश्वर	"	ओरियंटल इन्स्टीट्यूट, बड़ौदा	१९५६	—
१०.	श्रीमल्लस्यसंगीतम्	वि०ना०भातखंडे	"	भा०सी०सुकथंकर, बंबई	१९३४	—
११.	संग्रहचूडामणि	गोविन्द	"	आड्यार लाइब्रेरी, मद्रास	१९३८	क्रिटिकल संस्करण
१२.	संगीतसुधा	रघुनाथ भूप	"	मद्रास एकेडेमी, मद्रास	१९४०	—
१३.	सद्वागचन्द्रोदय	पुण्डरीक विठ्ठल	"			

(३) नाट्य सम्बन्धी ग्रन्थ

१.	अभिनयचंद्रिका	महेश्वर महापात्र	मूल	रघुनाथ लाइब्रेरी, पुरी	१९६७	क्रिटिकल संस्करण
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क्रमांक	ग्रंथ का नाम	ग्रंथकार	मूल, टीका संग्रह-ग्रंथ	प्रकाशक	संस्करण	टिप्पणी
२.	अभिनवभारती	अभिनव गुप्त	टीका	ओरियंटल इन्स्टीट्यूट, बड़ौदा	१९५६ क्रिटिकल संस्करण	
				(नाट्यशास्त्र के चार खण्डों के साथ)	१९५४	
३.	नाट्यशास्त्र	भरत	मूल	१. ओरियंटल इन्स्टीट्यूट, बड़ौदा	१९५६	"
				(४ खण्डों में अभिनव भारती सहित)	१९५४	"
				२. निर्णय सागर प्रेस, बंबई	१९४३	"
				३. चौखम्बा प्रकाशन, काशी	१९८५	"
४.	नाट्यशास्त्रसंग्रह	उदके गोविन्दाचार्य	संग्रह	सरस्वती महल लाइब्रेरी, तंजौर	१९५३	—
५.	नृत्याध्याय	अशोकमल्ल	मूल	ओरियंटल इन्स्टीट्यूट, बड़ौदा	१९६३	क्रिटिकल संस्करण
६.	भरतार्णव	नन्दिकेश्वर	"	सरस्वती महल लाइब्रेरी, तंजौर	१९५७	"
७.	भावप्रकाशन	शारदातनय	"	ओरियंटल इन्स्टीट्यूट, बड़ौदा	१९३०	"
८.	रसापवि सुधाकर	सिंहभूपाल	"	त्रिवेन्द्रम सरकार	१९१६	"

(४) गीत-वाद्य सम्बन्धी ग्रन्थ

१.	अभिनव भरतसार संग्रह	भुम्भदी चिक्क भूपाल	संग्रह	वर लक्ष्मी एकेडेमी, मैसूर	१९६०	क्रिटिकल संस्करण
२.	बृहद्देशी	मतंग	मूल	त्रिवेन्द्रम सरकार	१९२८	"
३.	संगीतचूडामणि	जगदेवमल्ल	"	ओरियंटल इन्स्टीट्यूट, बड़ौदा	१९५८	—
४.	संगीतपारिजात	अहोबल	"	संगीत कार्यालय, हाथरस	१९४१	—
५.	संगीतसारामृत	तुलजाजी	"	मद्रास एकेडेमी, मद्रास	१९४२	क्रिटिकल संस्करण

(५) वाद्य सम्बन्धी ग्रन्थ

१.	वीणाप्रपाठक	—	मूल	ओरियंटल इन्स्टीट्यूट, बड़ौदा	१९५६	क्रिटिकल संस्करण
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क्रमांक	ग्रन्थ का नाम	ग्रन्थकार	मूल टीका संग्रह-ग्रन्थ	प्रकाशक	संस्करण	टिप्पणी
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(६) संग्रह ग्रन्थ

१.	बृहच्छारंगधरपद्धति शारंगधर	संग्रह	वाराणसी	१९३१	—	
२.	भरतकोश	रामकृष्ण कवि	" श्री अन्नाराव, तिरुपति	१९५१	—	
३.	संगीतकृतयः	स्वाति तिरुनाल	" त्रिवेन्द्रम सरकार	१९३२	क्रिटिकल संस्करण	

समीक्षा

(१) संगीत सम्बन्धी ग्रन्थ

१—श्रीनापतम्

- १—स्वर (?) , राग, प्रबन्ध, वाद्य, ताल और नृत्य—इतने विषय लिये हैं।
२—शिव-मार्वती के संवाद के रूप में तांत्रिक दृष्टिकोण से लिखा गया है।

२—कलानिधि

संगीतरत्नाकर की विस्तृत टीका है।

३—नाट्यमनोरमा

- १—स्वर, राग, प्रबन्ध, ताल, प्रकीर्णक, वाद्य, नृत्य का निरूपण है।
२—मुख्य रूप से उड़ीसा में प्रचलित गीतों का निरूपण है, लेकिन संक्षेप में अन्य विषयों पर भी लिखा है।
३—राग-वर्गीकरण राग-रागिणी परम्परा से है और राग ध्यान भी है।

४—मानसोल्लास (केवल गेयांस)

- १—स्वर को छोड़कर शेष ६ विषयों—प्रकीर्णक, राग, प्रबन्ध, वाद्य, नृत्य और ताल—का निरूपण किया गया है।
२—प्रकीर्णक के गमक, वाग्गेयकार, गायक के गुण-दोष और शरीर को ही लिया है। ताल में देशी ताल-लक्षण ही है, ताल का सामान्य निरूपण नहीं है।
३—किसी भी विषय को सैद्धान्तिक चर्चा नहीं की गई है।
४—राग-वर्गीकरण नहीं है, लेकिन जिन रागों के लक्षण दिए हैं, वे मार्ग वर्ग के हैं।

५—रसकोमुदी

- १—स्वर, राग, प्रकीर्णक, ताल, वाद्य, प्रबन्ध और नाट्य—सभी विषय लिये हैं।
२—सभी का निरूपण संक्षिप्त है।
३—राग-वर्गीकरण में मेल पद्धति का अनुसरण किया है।

६—संगीतोपनिषत्सारोद्धार

- १—प्रबन्ध, ताल, राग, वाद्य और नृत्य—ये ५ विषय लिए हैं। स्वर में से स्वर,

मूर्च्छना, तान और श्रुति को केवल छुआ है। प्रकीर्णक बिल्कुल छोड़ दिया है।

२—निरूपण संक्षिप्त है जो सांगोपांग नहीं है, बल्कि इनसे सम्बद्ध कुछ-कुछ विषयों को ले लिया है।

३—'राग' व 'श्रापा' के अन्तर्गत राग लक्षण दिये हैं।

७—संगीतवर्णन

१—हाथरस संस्करण में केवल स्वर और राग—ये दो विषय हैं। मद्रास संस्करण में संगीतरत्नाकर के पूरे विषय हैं और उनका विभाजन भी उसी के अनुसार है। वाद्य और ताल के क्रम में विपर्यय है।

२—मूल विषयों से सम्बद्ध विशेष-विशेष विषयों का निरूपण किया गया है।

३—स्वराध्याय में ग्राममूर्च्छना पद्धति से और रागाध्याय में राग-रागिणी पद्धति से निरूपण किया गया है।

८—संगीतबामोदर

१—स्वर, राग, प्रकीर्णक, प्रबन्ध, ताल, वाद्य, नृत्य के अतिरिक्त भाव, रस और नायक-नायिका का निरूपण है।

२—संगीत सम्बन्धी विषयों का निरूपण अपेक्षाकृत संक्षिप्त है और सांगोपांग निरूपण नहीं है।

३—भाव, रस, नायक-नायिका आदि का निरूपण अलग से नहीं बल्कि संगीत सम्बन्धी 'स्तवकों' (प्रकरणों) में ही मिला-जुला है और संगीत के विषयों की अपेक्षा इन्हें अधिक स्थान मिला है।

४—राग-रागिणी वर्गीकरण में ६ राग और ३६ रागिणियों के केवल ध्यान है।

९—संगीतनारायण

१—रत्नाकर के सभी विषयों का ग्रहण है। विशेष विस्तार प्रबन्ध और ताल का है।

२—रागलक्षण और रागध्यान राग-रागिणी परम्परा के अनुसार हैं।

१०—संगीतमकरन्द

१—स्वर, वाद्य, राग, प्रकीर्णक और ताल—इतने विषय लिये हैं। नृत्य के फुटकर विषय इन्हीं के बीच-बीच में आ गये हैं।

२—स्वरांश में जाति, अलंकार, गीति, स्वरसाधारण छोड़ दिए हैं और वाद्यों को छुआ भर है।

३—राग-वर्गीकरण राग-रागिणी परम्परानुसार है।

११—संगीतमुक्तावली

१—सभी विषय लिये हैं।

२—स्वर में सभी विषयों का संक्षिप्त निरूपण है। राग का काफी विस्तार है। ताल में देशी तालों के लक्षण मात्र हैं। प्रबन्ध में कुछ प्राचीन प्रबन्धों के तथा प्रचलित गीतों के लक्षण उदाहरण सहित हैं। वाद्य में केवल कुछ वीणाओं के नामोल्लेख हैं। नृत्य में कुछ नृत्य

प्रकारों के अत्यन्त संक्षिप्त लक्षण हैं।

३—राग-रागिणी परम्परा से वर्गीकरण व लक्षण तथा ध्यान दिये हैं।

१२—संगीतरत्नाकर

१—स्वर, राग, प्रकीर्णक, प्रबन्ध, ताल, वाद्य और नृत्य—इन सात अध्यायों में विषय विभाजन किया गया है। स्वराध्याय में ८ प्रकरण हैं जिनमें पदार्थ संग्रह, पिण्डोत्पत्ति, नाद-स्थान, श्रुति-स्वर-जाति-कुलदेवता-ऋषि-छन्द, ग्राम-मूर्च्छना-क्रम-तान, स्वर साधारण, वर्ण-अलंकार, जाति और गीति—इतने विषयों का निरूपण किया है। नृत्याध्याय में रस निरूपण भी सम्मिलित है।

२—सभी विषयों का सांगोपांग विवेचन किया गया है।

३—ग्रामराग—देशी राग वर्गीकरण है। देशी रागों का नामोल्लेख मात्र है, लक्षण नहीं दिये हैं।

१३—संगीतराज

१—पाठ्य, गीत, वाद्य, नृत्य और रस—इन ५ नामों से मुख्य विभाग बनाये हैं जिन्हें 'रत्नकोष' कहा गया है।

२—पाठ्य के अन्तर्गत संज्ञा, परिभाषा, छन्द, अलंकार, गुण, दोष आदि का संक्षिप्त निरूपण है। गीत के अन्तर्गत रत्नाकर के स्वर, राग, प्रकीर्णक और प्रबन्ध अध्यायों का और तालाध्याय में से शुद्ध गीतों का भी विस्तृत निरूपण है। वाद्य में रत्नाकर के वाद्य तालाध्यायों का निरूपण है।

३—ग्रामराग—देशीराग वर्गीकरण है और देशी रागों के ध्यान भी दिये हैं।

१४—संगीतसारसंग्रह

१—संगीत रत्नाकर के सभी विषय हैं लेकिन विभाजन भिन्न है। गीत, वाद्य, नृत्य, भाषा और छन्द—इतने प्रकरण हैं। गीत में स्वर, राग, प्रबन्ध, ताल और प्रकीर्णक को समेट लिया है।

२—सभी का निरूपण संक्षिप्त है और विभिन्न ग्रन्थों से संग्रह अधिक किया गया है।

३—राग-रागिणी पद्धति से केवल नाम गिनाये हैं।

१५—संगीतसमयसार

१—स्वर को छोड़कर शेष सभी विषय हैं। लेकिन पूरा ग्रन्थ अत्यन्त खण्डित और अष्ट है।

२—वाद्य में केवल वीणा का निरूपण है और ताल-निरूपण बहुत संक्षिप्त है।

३—राग लक्षण भाग पद्धति के अनुसार है।

१६—धुवाकर

संगीतरत्नाकर की विस्तृत टीका है।

(२) गीत सम्बन्धी ग्रन्थ

१—अजिनवरागमञ्जरी

१—भातखण्डे पद्धति का ग्रन्थ है जिसमें बिलावल का नाम न लेते हुये भी उसके स्वरों को आधार मानकर श्रुति—स्वर की चर्चा की गई है।

२—स्वर और राग—दो विषय हैं। स्वर सम्बन्धी विषयों का अत्यन्त संक्षिप्त निरूपण है। गमकों का नामोल्लेख है।

३—राग-वर्गीकरण और लक्षण-निरूपण 'मेल' (थाट) पद्धति के आधार पर किया गया है।

२—चतुर्विंशतीप्रकाशिका

१—स्वर, राग, और प्रबन्ध—ये तीन ही विषय हैं।

२—कर्णाटक पद्धति का ग्रन्थ होने के कारण स्वर स्थापना बताने के लिये वीणा का निरूपण किया गया है। ग्राम, मूर्च्छना, शुद्ध व कूट तान तथा अलंकारों का नाममात्र लिया है। मूलादि अलंकार दिये हैं।

३—७२ मेल और उन्हीं के अनुसार राग-वर्गीकरण और लक्षण हैं।

३—वसिष्ठ

१—स्वर, ताल, गीतक और गीति—इतने ही विषयों का निरूपण प्राप्त है।

२—नाट्यशास्त्र के ढंग पर निरूपण किया है, लेकिन खण्डित होने से अनेक स्थानों पर विषय अस्पष्ट है।

४—रागतत्त्वबोध

१—केवल श्रुति, स्वर, गमक व रागलक्षण हैं।

२—रागलक्षण मेलों के आधार पर हैं लेकिन मूर्च्छनाओं का भी उल्लेख किया है।

५—रागतरंगिणी

१—स्वर और राग—दो ही विषय हैं।

२—स्वर का निरूपण बहुत संक्षिप्त है।

३—रागलक्षण का आधार मेल पद्धति है। लेकिन मेल के स्थान पर 'संस्थान' संज्ञा का प्रयोग है।

६—रागमञ्जरी

१—स्वर और राग हैं।

२—स्वर निरूपण संक्षिप्त है।

३—मेल पद्धति के आधार पर राग-वर्गीकरण व लक्षण हैं।

७—रागमाला

१—स्वर, प्रकीर्णक और राग—इतने विषय हैं।

२—स्वर और प्रकीर्णक के कुछ ही विषयों का निरूपण किया है, शेष का नामोल्लेख मात्र किया है।

३—राग, रागिणी, पुत्र—इन तीन वर्गों में राग-रागिणी पद्धति से राग-वर्गीकरण किया है।

८—रागबोध

१—स्वर, वाद्य, मेल—ये विषय हैं।

२—स्वर में साधारण, जाति, गीत को छोड़ दिया है। बाद्य में स्वर स्थापना की दृष्टि से केवल षड् बीणा को लिया है।

३—रागवर्गीकरण मेल पद्धति से किया है।

६—बीणालक्षण

१—स्वर, ताल, मेल और राग—इतने विषय हैं।

२—निरूपण बहुत संक्षिप्त है।

३—राग लक्षण मेल के अनुसार है।

१०—बीमलस्यसंगीत

१—प्राचीन व मध्य युगीय ग्रन्थों के उद्धरण देकर ग्रंथकार की टिप्पणियाँ हैं।

२—स्वर पर मुख्य रूप से और प्रकीर्णक के कुछ फुटकर विषयों पर लिखा है।

३—रागवर्गीकरण उन १० मेलों के आधार पर है जो बाद में 'थाट' कहलाये।

११—संग्रहबुडामणि

१—केवल राग-निरूपण है। स्वर श्रुति का नामोल्लेख ही किया है।

२—स्वराध्याय सम्बन्धी स्वर, श्रुति, लण्डमेष तथा राग लक्षण मेलपद्धति के अनुसार हैं।

३—७२ मेलों से उत्पन्न रागों के लक्षण गीत स्वरलिपि सहित दिये हैं।

१२—संगीतमुष्ठा

१—स्वर, राग, प्रकीर्णक और प्रबन्ध—ये विषय हैं।

२—इनका निरूपण विस्तारपूर्वक और रत्नाकर के अनुसार है।

३—रागाध्याय में मार्गपद्धति से तथा विद्यारण्य मत से बीणा निरूपण करके १५ मेलों के अन्तर्गत राग लक्षण है।

१३—सद्भागवन्मोदय

१—स्वर, प्रकीर्णक और राग हैं।

२—प्रथम दो का निरूपण संक्षिप्त है।

३—राग-वर्गीकरण मेल पद्धति के आधार पर किया है।

३. नाट्य सम्बन्धी ग्रन्थ

१—अभिनयचन्द्रिका

१—नृत्य व अभिनय का ही ग्रन्थ है, इसलिये तत्संबंधी विषयों का ही निरूपण है। लेकिन छन्द पर भी एक छोटा सा खण्ड है।

२—नृत्य-निरूपण में बहुत विस्तार नहीं है।

२—अभिनयभारती

१—नाट्यशास्त्र का टीका ग्रन्थ है, इसलिये विभाजन व विषय-निरूपण उसी के अनुसार है।

२—टीका ग्रन्थ होते हुए भी इतना विशद और सांगोपांग निरूपण है कि मूल ग्रन्थ जैसा महत्त्व है।

३—नाट्यशास्त्र

१—विभिन्न संस्करणों में अध्यायों का विभाजन, संख्या और क्रम में भिन्नता है।

२—'गान्धर्व' के नाम से गीत और बाद्य का २८ वें से ३३ वें अध्याय तक (बहौदा संस्करण में ३४ वें तक) निरूपण है। नृत्य का निरूपण चौथे, आठवें, नवें, दसवें, ग्यारहवें, बारहवें और तेरहवें अध्यायों में है। गीत की प्रामाणिक चर्चा पाँचवें (पूर्वरंग), उन्नीसवें (काकुस्वर) और सत्ताईसवें (सिद्धि) अध्यायों में है।

३—बाद्य-निरूपण अत्यन्त संक्षिप्त है, प्रबन्ध का नामोल्लेख नहीं है, श्रुति का विस्तृत निरूपण है और प्रकीर्णक में से केवल गुण-दोष निरूपण है।

४—राग-निरूपण केवल छोटपुट नामोल्लेख तक सीमित है, कोई वर्गीकरण पद्धति नहीं है।

४—नाट्यशास्त्रसंग्रह

१—दो भागों में प्रकाशित, नाट्य से सम्बन्धित है।

२—संग्रह ग्रन्थ होने के कारण विभिन्न ग्रन्थों के नाट्यांशों का संकलन किया गया है।

३—मूल मराठी है लेकिन पहले किसी संस्कृत ग्रन्थ के समानान्तर श्लोक देकर फिर मराठी अंश है। संस्कृत ग्रन्थ के संदर्भ का उल्लेख नहीं है। साथ में तमिल अनुवाद भी दिया है।

५—नृत्याध्याय

नर्तन सम्बन्धी विषयों का विस्तार से निरूपण किया गया है।

६—भरतार्णव

नर्तन सम्बन्धी सभी विषयों का अत्यन्त विस्तार के साथ निरूपण हुआ है।

७—भावप्रकाशन

रस व नाट्य का शास्त्रग्रंथ है। प्रसंगवशा स्वर, ताल, गीतक संबंधी पारिभाषिक शब्दों के फुटकर उल्लेख हैं।

८—रसांगवसुधाकर

केवल नाट्य से संबंधित होने के कारण उन्हीं विषयों का निरूपण है। निरूपण अत्यन्त विस्तार से किया गया है।

(४) गीत-बाद्य सम्बन्धी ग्रन्थ

१—अभिनयभरतसारसंग्रह

१—वाद्य, स्वर, राग, प्रकीर्णक और प्रबंध—इतने विषय लिये हैं।

२—प्रबंध को छोड़कर शेष सभी का विस्तार है। विभिन्न ग्रन्थों के श्लोकों का संग्रह किया है।

३—राग-वर्गीकरण में ग्राममूर्च्छना, रागरागिणी और मेल—इन तीनों पद्धतियों के ग्रन्थों के श्लोक संगृहीत हैं।

२—बृहद्देशी

१—स्वर, राग और प्रबंध—केवल इतने ही विषयों का निरूपण प्राप्त है।

२—ग्रन्थ अत्यन्त खण्डित होते हुए भी इन विषयों का काफी विस्तार से निरूपण किया गया है।

३—राग-वर्गीकरण और लक्षण-निरूपण 'ग्राम' और 'देशी' वर्गों में है। लेकिन पहले वर्ग में केवल ग्राम रागों के लक्षणदि हैं तथा देशी वर्ग प्राप्त नहीं है।

४—वाद्य का (विशेषतः सुधिर वाद्यों का) निरूपण मूल ग्रंथ में था, ऐसा उल्लेख अभिनवभारती में है। नृत्य का या नहीं, यह ज्ञात नहीं है।

३—संगीतब्रह्मणि

१—प्रबन्ध, ताल, वाद्य और राग—इतने विषय लिये हैं। स्वर, प्रकीर्णक और नृत्य नहीं है।

२—प्रबंधों के केवल नाम हैं, वाद्य के सिर्फ तीन श्लोक हैं। ताल और राग का कुछ विस्तार है, लेकिन खण्डित है।

३—रागवर्गीकरण भार्गवपद्धति के अनुसार है। लेकिन केवल 'शुद्ध' रागों के नाम ही प्राप्त है। अंत में रागों के स्वरप्रस्तार हैं।

४—संगीतपारिजात

१—हाथरस संस्करण में स्वर और राग का ही निरूपण है। एक अन्य संस्करण (जिसका शीर्षक पृष्ठ प्राप्त न होने के कारण प्रकाशन, संस्करण आदि का व्योरा प्राप्त नहीं है, लेकिन उसके टाइप से लगता है कि संभवतः बंगाल से प्रकाशित हुआ हो) में प्रबन्ध, प्रकीर्णक, वाद्य और ताल भी हैं।

२—राग को छोड़कर शेष का बहुत विस्तार नहीं है लेकिन तत्कालीन लक्ष्य पर बहुत महत्वपूर्ण प्रकाश डाला गया है।

३—राग लक्षण व वर्गीकरण मेलों के आधार पर है, लेकिन मूच्छनाओं के नाम भी साथ में दिये हैं।

५—संगीतसारामृत

१—नृत्य को छोड़कर शेष सभी विषय हैं।

२—सभी का रत्नाकर के अनुकरण पर पर्याप्त विस्तार भी है।

३—राग प्रकरण में मेल पद्धति अपनाई है।

६—स्वरमेलकलाविधि

१—हाथरस संस्करण में स्वर, मेल, वाद्य और राग—इतने विषय हैं। अन्नामलाइ संस्करण में वीणा प्रकरण भी है।

२—स्वर प्रकरण में केवल शुद्ध विकृत स्वरों का ही संक्षिप्त निरूपण है।

३—२० मेलों की अपनी योजना के आधार पर रागवर्गीकरण किया है।

(५) वाद्य सम्बन्धी ग्रन्थ

१—वीणाप्रपाठक

केवल वाद्य निरूपण है। वीणा का अन्य वाद्यों की अपेक्षा कुछ अधिक विस्तार है।

(६) संग्रह ग्रन्थ

१—गृहस्थाश्रमपरपद्धति

१—विभिन्न विषयों से संबद्ध विभिन्न ग्रन्थों के चुने हुए श्लोकों का संग्रह किया गया है।

२—इसमें 'गान्धर्वशास्त्र' शीर्षक के अन्तर्गत वामेयकार सालगसूड, स्वर तथा ६ राग और ३६ रागिणियों के नाम हैं।

२—भरतकोश

नाट्य, संगीत, साहित्य और रसशास्त्र संबंधी पारिभाषिक शब्दों और विविध विषयों पर प्रायः सभी प्राप्य ग्रन्थों के अंशों का संग्रह ग्रन्थ है।

३—संगीतकृतयः

स्वाति तिरुनाल की संस्कृत भाषा में रचित १७७ कृतियों के पदों का संग्रह है।

Others on Tyāga-Bhārati

Special Section

Musical Way to Learning

by T K. Parthasarathy

MUSIC has immense powers, to arouse the sense of beauty within man, inculcate in him a sense of discipline and mould character.

That is why every individual should have some knowledge of music or learn music at some stage of his life, says Professor Veeravanallur Vedantam Sadagopan, noted exponent of Carnatic music and one time Head of (the Department of) Carnatic Music at Delhi University.

The 54-year-old Professor, with a flowing beard, aims to achieve this through Tyaga-Bharati, "a mission for education and extension in and through music."

Indeed, its creed is "music for all".

Foremost, Tyaga-Bharati devotes itself to children. It draws out from within their hearts the joy of singing and dancing in an atmosphere of freedom, beauty and merriment.

This helps their harmonious growth, says Prof. Sadagopan emphatically.

HEART

From his observation during a recent lecture-demonstration tour of the U.S.S.R., Czechoslovakia and Yugoslavia, Prof. Sadagopan says, in advanced countries, education from childhood lays stress as much on emotional fulfilment through music and dance as on intellectual growth.

Even the "rationalistic appreciation of music of the Westerner has not proved such a disaster as it has with us because of his sound emotional moorings."

Unfortunately, says Prof. Sadagopan, "we have for long ignored the emotional side of education. The adults, especially the educated classes, seem to find very little of real satisfaction and happiness."

Even women, who until recently were enjoying themselves with

uninhibited song and dance, are today too self-conscious for these healthy pastimes. Their attitude affects the young minds, he says sadly.

"We should make greater use of the fine arts for the ends of education; and music, being the nearest to the human heart, will take paramount place."

Music education, he emphasises, should be a means of making children well-integrated human beings. It should not become a mechanical chore that makes them lose interest in music for the rest of their lives.

Studies in Western countries have shown that music can be utilised to teach language and other subjects.

Prof. Sadagopan grew up in a musical environment. His mother was a good musician. "Her rendering of songs has left a deep impression on me," he reminisces gratefully.

As a student, young Sadagopan came under the influence of doyens of Carnatic music like Namakkal Sesha Ayyangar and Ariyakudi Ramanujam Ayyangar.

CREDIT

His devotion to music had won him the coveted gold medal of the Music Academy, Madras, in 1935.

His enchanting voice drew him into filmdom and his visit to London for the shooting of 'Nava Yuva' was something of an event at the time.

The rebel in him showed up at that time and on a few other occasions.

Prof. Sadagopan had a successful career with many concerts to his credit. And in 1956, he took to a teaching assignment at the Rural Institute of Higher Education at Gandhigram near Madurai, premier Institution run by the veteran Gandhian G. Ramachandran and his wife Dr. Sundaram Ramachandran.

After three years' stay at Gandhigram, he joined the Delhi University as Professor of Carnatic Music. He worked in this capacity for over seven years.

He quit this life when he felt intensely for the "present-day lack of reality in education."

CAPACITY

Quoting Gandhiji, who had said that all training without culture of the spirit was of no use and might even be harmful, Prof. Sadagopan says, "our rising generation must be trained in the harmony of thinking and feeling."

"It is in this spirit that I gave up the academic life and became a self-appointed kindergarten teacher—rather a kindergarten pupil."

Prof. Sadagopan sang his first song for children at the Children's Park near India Gate, Delhi.

I was enthralled to see the children singing and playing with abandon, and started visiting the Park every week-end."

This was the birth of Tyaga-Bharati three years ago. And the khadi-clad Professor has never looked back.

SUBJECT

Is it not a fact that teaching through music has been in vogue for years in the form of action songs, folk songs and *Kummi pattu*?

It is true that teaching through Music has been quite old but the present-day general education has pushed it to the background.

Even music education has become merely technical, he says.

Education in music is indeed education in taste, discernment and refinement. Teachers should bear in mind that grammar and technique are to be gentle handmaids and never oppressive.

Teaching to beginners, in particular, should not start with theory. To foist the 72-melakarta(s) and 22 sruti(s) on them is a perversion of music education, he says.

How do parents react to Tyaga-Bharati, I asked. A good number of parents, Prof. Sadagopan says, are enthusiastic about music teaching.

In fact, their support has helped Tyaga-Bharati to grow. More and more children are getting interested as this is a non-examination subject.

The Professor is now active in organising a music teaching programme for hundreds of children in Delhi and other places. He does not fight shy of singing and dancing with his 'pupils' in his flowing dress.

Prof. Sadagopan has tried this 'experiment' in schools with Bengali, Gujarati, Punjabi and Hindi speaking children.

The children are first taught the tune and the transliteration of the songs (in Tamil) are written on the blackboard. The meaning of the song is explained to them.

CENTRES

This has caught on well and the children of different linguistic groups are clamouring for 'Madrasi' (Tamil) songs, says Sadagopan proudly with a twinkle in his eyes.

In this job he has received "valuable help" from Pandit Vinay Chandra, Principal of the Gandharva Mahavidyalaya of Delhi, and a few others.

Prof. Sadagopan feels strongly that songs in one language could be taught to children who speak other languages this way. This might help teaching of languages through music.

Already, his song "Maana Paathiyaa, Pulli Maana Paathiyaa (Behold the deer, the spotted deer) has become popular with his non-Tamil audience and they now know the Tamil equivalent for deer, parrot, fish, squirrel, courage, honesty.

The fifteen "experimental centres"—eight in Tamil Nadu, four in Delhi, one each at Varanasi, Puri, and Mt. Abu—receive encouragement from parents, teachers and the community, he says.

The monthly, "Tyaga-Bharati," gives added support to the new movement.

Besides songs and short stories for the junior, the journal provides new compositions based on Tamil classics like the Tirukkural.

It also discusses fundamentals of music education for the benefit of teachers.

Tyaga-Bharati now reaches a wider public through discs. Seven of the children's songs and nursery rhymes have been recorded.

The extended play discs are being accorded a good reception, Prof. Sadagopan says.

Tyaga-Bharati teaching programmes are also shown on television.

A member of the International Society for Music Education (ISME), Tyaga-Bharati will soon cross the national frontiers.

—*The Sunday Standard*, December 28, 1969

Education through Music —Tyaga-Bharati Scheme

by B. S. Padmanabhan

It was 10 in the morning. The students of the Bengali school—Shyamprasad Vidyalaya—in Delhi gathered on the ground for prayers. A man in dhoti and jibba with a flowing beard walked in and as he neared, the students jumped and shouted "Aanand Ho" (let there be joy). There was spontaneous response from the children who leaped in joy. He began singing "la la" "loo la". Yes—they were sounds with no meaning. For the children it made no difference. They danced and sang. From sounds with no meaning he led them to meaningful lines. Soon, the tiny tots were singing: "Gokulabaala Aao" (Come, Gokulabaala).

He then turned his attention to the middle level and high school children. He began with sounds like "drr...." but soon they were singing a Tamil piece "maanaippola thulluvom, meenaippola minnuvom" (like a deer we will jump and like a fish we will glitter). They knew no Tamil but still they sang with the ease of a Tamil child.

It is no purposeless exercise but part of a new movement—"Tyaga-Bharati"—aimed at effective use of music as a teaching aid. The bearded man is Prof. V.V. Sadagopan, the Director of the movement.

"Music has immense powers to arouse the sense of beauty within man, inculcate in him a sense of discipline and mould character. 'This is the basis of the movement', he says. Primarily 'Tyaga-Bharati' is devoted to children. Teaching through music has been in vogue in our country for years and Kummidi and Kolattam are representative samples of this. But, over the years, this has been pushed to the background. The new movement seeks to reverse this trend.

The 56-year-old Director sang his first song for children at the India Gate Children's Park in the Capital in 1965. It turned out to be an international gathering with children of different nationalities singing and dancing with abandon to his music. That was how Tyaga-Bharati was

born and over the last five years it has caught on. From the public park he has carried his experiment into the schools and to-day there are at least 15 Tyaga-Bharati centres. Of these, seven are in Tamil Nadu, five in New Delhi and one each in Varanasi, Puri and Mount Abu. It covers all linguistic groups and he has found no difficulty in making children of other languages sing Tamil songs. In evolving the method for this and in re-creating some of the Tamil songs in Hindi with local colour, he has received valuable help from Dr. Premalata Sharma, Head of the Department of Musicology, Benaras Hindu University. The Tyaga-Bharati Group is constantly working on composing songs in Tamil, Hindi and English. "The Indian Music Journal" in English published by the Delhi Sangita Samaj and the "Tyaga-Bharati", a Tamil monthly, serve as media for propagating these songs. Some of these children's songs have also come out on E.P. disc. Tyaga-Bharati programmes have been screened on television in Delhi.

The movement, in a different way, covers the grown-up students. It emphasises the common region in both Hindustani and Carnatic music and enlarges the area of shared musical experience, through what is called the "Bharatiya Sangeet". This consists of bhajan songs as well as non-sectarian verses and Vedic hymns, set to melodies which are least restrictive in style.

If the movement has made headway, it is in no small measure due to the support and encouragement given by heads of the institutions which serve as pilot centres for the movement besides musicologists of both Carnatic and Hindustani systems.

—*The Hindu*, April 4, 1971





Delhi Sangita Samaj

22nd Music Meet

SESSION 1
Kirtan - Bhajan
Songs for Life
Vocal Concert

SESSION 2

Felicitations to Gandharva Choir and Debu Chaudhuri
Gandharva Choir GANDHARVA MAHAVIDALAYA Bharatiya Sangeet
Sitar Recital DEBU CHAUDHURI Hindustani Music
Venue : Gandharva Mahavidyala Auditorium, Rouse Avenue

23rd Music Meet

in collaboration with
D.T.E.A. Higher Secondary School, Mandir Marg, New Delhi
Saturday, December 8, 1973
Session 1 10-00 A.M. — 12-30 P.M.
by Smt. Mohana Venugopalan
Open Class Delhi University Project in Music Education
Panel Discussion "INTRODUCTION TO MUSIC CRITICISM"
Session 2 4-30 P.M. — 7-00 P.M.
by "Tyaga - Bharati"
Music Conclusion
Panel Discussion
Lecture-Demonstration "ANIBADDHA"¹ by Prof. V.V. Sadagopan
Venue : D.T.E.A. School & Grounds, Mandir Marg, New Delhi

24th Music Meet

in collaboration with Tyaga - Bharati
on Sunday, December 22, 1974
at the INDIA INTERNATIONAL CENTRE, New Delhi
Morning Session : Seminar 10 A.M. to 12-15 P.M.
by Smt. Mohana Venugopalan
Kirtan
Panel Discussion "MUSIC CRITICISM"
Participants : P. V. Subramanian, B. P. Shingloo, K. S. Srinivasan,
Prakash Wadhwa, Amarjit Singh, S. V. Rajan,
V. Sundaresan, C. S. Vijayam, and others
Chief Observer : Dr. Premilata Sharma, Benaras Hindu University
Evening Session : Concert
4-15 to 6-15 V. V. SADAGOPAN Vocal Karnatak music
accompanied by Venkataramanujam and Ranganathan
INTERVAL
6-30 to 7-30 THE CREATIVE CHOIR² of Tyaga - Bharati
— Hindustani, All-India, and Global music

1. "Dimensions of Music"

2. Substituted by "Tyaga-Bharati Amateur Group"



DELHI SANGITA SAMAJ

INDIAN MUSIC JOURNAL

Music Meets

commemorating

PURANDARADASA
HARIDAS SWAMI
MIAN TANSEN
SYAMA SASTRI

TYAGARAJA
MUTTUSWAMI DIKSHITAR
V. N. BHATKHANDI
VISHNU DIGAMBAR

PANNALAL GHOSH

Supplement

1972
1974



PURANDARADASA (1484-1564)
Venerated Father of Karnataka Music. Saint, Musician, Composer and Teacher. His *Kirtana-s*, also known as *Devanama-s* or *Devapada-s*, are an elegant synthesis of aesthetics, ethics and spirituality. Their simplicity is the simplicity of great Art.

TYAGARAJASWAMI (1767-1847)

His name is almost a synonym for Karnataka music at its best. Saint, musician and composer, he heralded a new era in Karnataka music. Stunning court patronage and riches, he bridged the gulf between the classes and the masses, between art music and devotional music.

GLORY OF SANSKRIT

For some years past 'Sanskrit Day' is celebrated all over the country within a fortnight from *Śrāvaṇa Pūrṇimā*, with a view to the revival and rejuvenation of public consciousness about the rich heritage of Sanskrit which is inseparable from the cultural and spiritual heritage of India.

On September 2, 1972 the Department of Musicology, Banaras Hindu University celebrated the 'Sanskrit Day'. A Sanskrit *Dirghapada* was composed and produced as a group song by Dr. Premilata Sharma on the occasion. This composition is printed in this Supplement.

HARIDAS SWAMI (1537-1632)
The revered Acharya of the Hindustani Music tradition. Saint, musician and composer, he was the *Guru* of Tansen. He spent his life in the woods of Vrindavan singing and teaching. Emperor Akbar went all the way to hear him.

MUTTUSWAMI DIKSHITAR (1775-1835)

Along with Tyagaraja and Syama Sastri he makes the Trinity of Karnataka Music. His compositions are noted for elaborate *Ragasantāra*, majestic, grandeur and restraint. Their style breathes the All India spirit; many resemble the *Dirghapada*.

MIAN TANSEN (15...-1585)
The celebrated musician who adorned Emperor Akbar's court. Ramatānu or Tanna Misra was his original name. He not only composed *Dirghapada-s* of lasting merit but created new ragas and modified some old ones.

V. N. BHATKHANDE (1860-1936)

Father of modern Hindustani musicology; scholar and composer; collected and published a wide range of traditional compositions and *Sastriac* texts; introduced the *Thāt* system of classification. There is a *Sangit vidyapeeth* named after him.

SYAMA SASTRI (1762-1827)
One of the "Trinity" of Karnataka music and contemporary of Tyagaraja, his compositions are marked by a fusion of stately rhythm and an effulgent melody. Affluent and contented, he avoided submission to court patronage.

VISHNU DIGAMBAR (1872-1931)

Dedicated musician who carried the message of classical music to the people at large. He was gifted with a sweet and sonorous voice of great volume. Composer and author, he established the *Gandharva Mahavidyalaya Mandal*, a group of teaching centres all over India.

HOMAGE TO THE MASTER

The birth centenary of Pandit Vishnu Digambar was celebrated recently at Delhi and other centres of the Gandharva-Mahavidyalaya Mandal.

At the Banaras Hindu University, the centenary celebrations were inaugurated on September 6, 1972. Professor V. V. Sadagopan, whose missionary work for music education often reminds us of Pandit Vishnu Digambar, was present at the inauguration at Varanasi. He paid his homage to the great master with a song composed during the day and sung by him on the occasion. This composition is printed in this Supplement.

DELHI SANGITA SAMAJ

ध्रुपद

Composer : Dr. Premilata Sharma

राग-हमौर-केदार

ताल-चौताल

- स्थायी— (जयति भुवि) सुरभारती,
सकलनिगमागम-निधाना ।
निखिल-शास्त्रेषु कृतविधाना, सुरभारती
जयति भुवि जयति दिवि ॥
- अन्तरा— मुनादिका, परार्थिका, सुकल्पिता, पुमर्थदा,
हितावहा, गुणावहा, प्रियंवदा, ऋतम्भरा, शुभंकरा,
सुरभारती, जयति भुवि, जयति दिवि ॥
- संचारी— प्रज्ञा-प्रतिभा-पूर्णा, अर्थगभीरा, कोमल-सूक्ष्म-ललित-शरीरा ।
नाद-वर्ण-पद-व्याकृत-रूपा, कान्तदर्शना ।
- आभोग— राग-रंग-विविध-भंगी-शालिनी, विहारिणी,
प्रसादिनी, सुरभारती जयति भुवि ।

Sura-bhārati (the language of *Dēva-s*) is glorious on the earth.

She is the repository of all *Nigama* (Veda) and *Āgama* (Tantra), she has ordained in all branches of knowledge i.e., in all sciences.

Sura-bhārati is glorious on the earth, is glorious in the heavens.

She is endowed with good *Nāda* (sound) and transcendental meaning, is well conceived or contains good conception, is the bestower of 'Pumartha' or 'Purushārtha' (*Dharma* = Righteousness, *Artha* = Wealth, *Kāma* = desire or passion, *Moksha* = liberation), she carries what is good or beneficial, she is the holder of *Guṇa-s* (qualities in general, or the three *Guṇa-s* of *Kāya* viz., *Madhurya*, *Ūjas* and *Prasāda* representing the melting of the heart, the incitement of the mind and the permeation of the mind respectively), she is the speaker of what is delightful or dear; she is full of *ṛita* = Truth in movement, she brings about good.

Sura-bhārati is glorious on the earth, is glorious in the heaven.

She is saturated with *Prajñā* (Pure Intelligence) and *Pratibha* (Intuitive faculty), she is deep with meaning, she has tender, virile and graceful body i.e., her sound-combinations are capable of being both tender and fierce; she has been analysed into *Nāda* (non-syllabic sound) *Varṇa* (syllabic sound) and *Pada* (word), she embodies the vision of Beyond.

She has *Rāga* (Delight), *Raṅga* (Colour) and various bends, she is playful or sportive; she is full of *Prasāda* (happiness).

* *'Rita'* and *'Sātya'* in Vedic terminology represent the kinetic and potential aspects of Truth :

ऋतं च सत्यं ब्रह्मोदात्तपदोऽभ्यजायत ।

(महानारायणोपनिषद् 1 13)

[illegible]

प	प	—	प	नि	ध	नि	सं	—	सं	सं	—
p	p	,	p	n	d	n	ṣ	,	s	ṣ	,
सु	ता	s	दि	का	.	प	रा	s	धि	का	s
x		o	२			o	३		४		
सं	य	—	नि	सं	—	रि	नि	सं	नि	ध	—
ṣ	d	,	n	ṣ	,	r	n	ṣ	n	d	,
सु	क	s	ल्य	ता	s	पु	म	.	यं	दा	s
x		o	२			o	३		४		
सं	यं	मं	सं	सं	—	रि	नि	सं	य	प	—
ṣ	g	ma	r	ṣ	,	r	n	ṣ	d	p	,
हि	ता	.	व	हा	s	गु	णा	.	व	हा	s
x		o	२			o	३		४		
प	ग	म	रि	ग	मध	प	ग	म	रि	स	—
ma	g	ma	r	g	mad	p	g	ma	r	s	,
प्रि	यं	.	व	दा	ः	ऋ	तं	.	म	रा	s
x		o	२			o	३		४		
रि	ग	म	ध	मं	प	ध	मं	प	ग	—	म
r	g	ma	d	mi	p	d	mi	p	g	,	ma
शु	मं	.	क	रा	.	.	सु	र	मा	s	र
x		o	२			o	३	३	४		
सं	—	धनि	सं	नि	ध	मं	प	ग	म	रि	सरि
ṣd;	,	dn	ṣ	nd	dmi	p	g	ma	r	sr	s
ती		ज.	य	ति	मु	वि	ज	य	ति	दि.	वि
x		o	२			o	३		४		

(४)

संक्षरी

स	रि	स	-	म	म	प	-	मप	घप	म	-
s	r	s	,	ma	gm	p	,	mip	dp	ma	,
प्र	.	ज्ञा	s	प्र	ति	मा	s	प्र.	...	र्णा	s
x	.	०	२	.	०	.	३	४	.	.	.
स	रि	स	स	घ	-	प	,	प	स	-	स
s	r	s	s	d	,	p	,	ps	,	s	s
अ	.	धं	ग	मी	s	रा	s	को	s	म	ल
x	.	०	२	.	०	.	३	४	.	.	.
म	-	प	प	मं	मं	प	प	मप	घप	म	-
ma	p	p	m	m	p	p	p	mip	dp	ma	,
सू	s	झ	ट	ल	लि	त	ण	री.	...	रा	s
x	.	०	२	.	०	.	३	४	.	.	.
प	घ	प	सं	-	सं	सं	सं	घ	लि	सं	रि
p	d	p	s	,	s	s	s	d	n	s	r
ना	.	द	व	s	ए	प	द	व्या	.	कु	त
x	.	०	२	.	०	.	३	४	.	.	.
सं	नि	घ	प	म	-	म	रि	-	रि	स	-
s	n	d	p	ma	,	ma	r	,	r	s	,
रू	.	पा	.	क्रां	s	त	द	s	शं	ना	s
x	.	०	२	.	०	.	३	४	.	.	.

(. ५)

आभोग

सं	-	सं	मं	-	मं	म	म	म	म	म	प
s	,	s	ma	,	ma	ma	ma	ma	ma	map	p
रा	s	ग	रं	s	ग	वि	वि	व	मं	s	गि
सं	-	सं	घ	-	प	म	-	म	रि	-	स
s	,	s	d	,	p	ma	,	ma	r	,	s
शा	s	लि	नी	s	वि	हा	s	रि	णी	s	.
रि	ग	म	घ	मं	प	घ	मं	प	ग	-	म
r	g	ma	d	mi	p	d	mi	p	g	,	m
प्र	सा	.	दि	नी	.	.	सु	र	भा	s	र

कृति

Composer : Professor V. V. Sadagopan

ओराण (कण्टिक)

ताल-रूपक (कण्टिक)

नमः स्वर्गीय-पण्डित-विष्णु-दिगम्बराय

संगीताचार्याय ।

पण्डित-पामर-तोषद-कोविदाय

भारतीय-संस्कृति-हिताय शुभाय वराय ॥

नमः स्वर्गीय

शास्त्र-सम्प्रदाय-योजकाय मुप्रसिद्ध-गन्धर्वाय

गान्धर्व-महाविद्यालय-स्थापकाय पोषकाय

शिवाय नमो ॥

नमः स्वर्गीय

(May there be) Obeisance to - Paṇḍita Viṣṇu Digambara,

the Master of Music, the Saṅgītaçarya having a heavenly abode ;

the well-versed one in satisfying the 'Paṇḍita' and 'Pāmara' i.e. the expert and the uninitiated, the benefactor of Indian Culture, the auspicious one, the excellent one ;

the blender of Śāstra (concepts and abstractions) and Sampradaya (practical tradition handed down from teacher to pupil), the well-known Gandharva (celestial minstrel),

the founder and fosterer of Gandharva Mahāvidyālaya, the Good one.

(७)

Rāga—Śrī (Karnāṭaka)

Tala—Rūpaka (Karnāṭaka)

नमः स्वर्गीय-पण्डित-विष्णु-दिगम्बराय

Pallavi

प स - नि	- प म रि	रि ग रि स ॥ नि स रि ग	ग रि रि स	नि प नि ॥
p Ṣ n	, p m r	r g r s ॥ ṣ s r g	g r r s	ṣ p N ॥
न मः स्व	र्गी . य -	प . ण्डित - वि . ष्णु - दि	गं . . ब	रा . र्ग

स - - -	- - नि स	रि ग रि रि स ॥ रि - म प -	रि - म प -	रि - म प म ॥
S ;	ṣ s	r g g r s ॥ R, m P	R, m P	R, m p m ॥
य .	. - सं .	गी त . .	चा . .	र्ग . . य

Anupallavi

स - स स	नि - नि नि	निस - नि प म ॥ प - नि सं सं	रि - ग रि - ग	स रि - - ॥
S s s	N n n	nSn p m ॥ P, n s s	R, g R, g	s R , ॥
प ण्डित	पा म र	तो . ष द को . वि	दा . . .	य . .

रि - ग रि	- सं नि -	- सं रि नि ॥ सं नि प प सं नि	प - म रि ग	रि स रि म ॥
R g r	, s N	, s r n ॥ sn p p sn	P m r g	r s r m ॥
मा र ती	. य - सं	. संकृति हि ता . य - शु	भा य - ब .	रा . य .

(नमः)

प - - -	प - प र्	विप-म-नि॥ पम रि ग् -	रि स नि स	रि - - - ॥
P ;	P p s	nPM, n ॥ pmR G	r s p s	R ; ॥
पा .	प-प-सं .	प्रवा म - - भी . . .	प . का .	य -

रि - - -	ग - रि -	- - स - ॥ - रिम प -	प - - -	प - - - ॥
R ;	G R	; S ॥ , rm P	P ;	P ; ॥
पु	प्र ति	ढ गं प	वा	य -

म - प -	नि - सं -	रि- रि ग् ॥ ग् रि रि रि-	सं - - -	नि - प - ॥
M P	N S	R r g ॥ g r R R	S ;	N P ॥
मा .	प	वं - म हा . . .	वि .	बा .

नि सं रि -	ग् रि सं सं	नि प प सं ॥ नि प - म	रि ग् - रि	स रि प म ॥
n s R	g r s s	n p p s ॥ n P m	r G r	s r p m ॥
न . प -	स्था S प का	S य पो . प का . य	शि वा - य	- न मो -

(नमः)

अखिल भारतीय गान्धर्व महाविद्यालय मंडल

अखिल भारतीय संगीत-शिक्षक-सम्मेलन

१९७४

संगीत-शिक्षण के आयाम

आधार-स्वर भाषण

(प्रो० बी० वे० सद्गोपन्)

इस भाषण का शीर्षक कुछ महत्वाकांक्षा लिए हुए है; उसमें बहुत कुछ दार्शनिकता अन्वित है। किन्तु हम यहां समग्र संगीत-शिक्षण के मूलभूत दर्शन पर थोड़ा-सा ही विचार करेंगे। यह दर्शन सब प्रकार के शिक्षण के लिए सत्य है। शीघ्र ही हम क्रियात्मक पद्धति और सामग्री की ओर बढ़ जायेंगे।

मेरा पहला निवेदन यह है कि बढ़ते हुए बालक को संगीत की किसी संस्कृति-विशेष अथवा परम्परा के नाम से अभिहित उपसंस्कृति के बन्ध (आकृति) अथवा औपचारिकताएं 'सिखाने' की हम जल्दी न करें। उससे पहले हमें इस बात के लिए प्रयत्नशील होना चाहिए कि प्रत्येक आत्मा के अन्तरतम स्वभाव 'आनन्द' को बालक के भीतर से बाहर प्रकट कर सकें और उसे सब प्रकार के संगीत के 'हर' (common denominator) अर्थात् सामान्य तत्त्व के समक्ष उपस्थित करें। उदाहरणार्थ—

गीत १ :— ला लल ला लल ला लल ला (देखें परिशिष्ट)

इस धुन का मूलरूप एक पाश्चात्य बालगीत है, जिसका शीर्षक है— 'वन में शान्ति'। यह इस देश में प्रचलित एक लोरी का रूपान्तर है।

गीत १ (क) :— आरारो, आरिहू ररो...

प्रभुकापा से ऐसी लोरियाँ आज भी 'शीघ्रता से अनाक्रान्त' घरों में

गाई जाती हैं। जब बालक घर में से निकल कर 'नर्सरी' अथवा 'किंडरगार्टन' की बाल-शाला (Pre-school) में जाता है और संगठित शिक्षण के सम्मुख पहुंचता है, तब वह विभिन्न घरेलू पृष्ठभूमियों वाले बालकों के संसार में पदार्पण करता है। वह शिक्षिका के साम्राज्य में प्रवेश करता है, जो प्रायः समझती है कि उसे यह मालूम है कि क्या सही है, क्या गलत। शिक्षिका अपनी इच्छा को बेचारे भोले-भाले बच्चे पर लादने की कोशिश करती है। क्या इससे अच्छा कोई मार्ग नहीं है ? आइए देखें।

मैंने घरों, सामाजिक घरों, स्कूलों, कालेजों और विश्वविद्यालयों में जो प्रायोजनाएं (Projects) चलाई हैं, उन में, व्यक्ति के रूप में और समूह के सदस्य के रूप में बालक में से उत्तम तत्त्व प्रकट करने के उद्देश्य से प्रेरित कुछ मौलिक विचारों और रीतियों का मैंने परीक्षण किया है। परिणाम सन्तोषजनक हैं। उन में से कुछ अनुभवों का आप को सहभागी बनाना चाहता हूँ।

स्कूल-पूर्व (Pre-school)

समूह को सीधे शिक्षण देने के स्थान पर, मेरा शिक्षिका (विद्यार्थिनी अथवा नियमित शिक्षिका) से अनुरोध है कि वह बालकों को सुभाव दिया करें। जैसे—

गीत २ :— हम बनायें गोला (देखें परिशिष्ट)

और तब फिर आनन्द की मौलिक अभिव्यक्ति के रूप में कुछ वर्ण बहने लगते हैं और गीत के रूप में बढ़ हो जाते हैं—

हय हय हय हय

जय जय जय जय

हेया जैया हेया जैया

गीत ३ :— हेया हेया हेया हेया हय हौय

जैया जैया जैया जैया जय जौय

प्रसंगवश, यह ध्यान देने की बात है कि ऐसे 'क्लास' प्रायः हरे-भरे पेड़ों तले खुले स्थान में लिए जाते हैं, और यह घेरा या मण्डल बनाने की रीति बन्द कमरे के 'क्लास' के लिए भी उपयोगी और सूचक है। वहां भी मण्डलाकार 'क्लास' रखने से शिक्षिका प्रत्येक बच्चे तक पहुंच सकती है, और प्रत्येक बच्चा प्रत्येक अन्य बच्चे के साथ बराबरी समझ पाता है। मुझे लगता है कि यह मानसिक सन्तुलन समूहगत संवाद का और शिक्षिका के प्रति अभिमुखता का अत्यन्त साधक होगा।

कुछ क्षणों तक कूदना, चिल्लाना और जोर से गाना बालक के भीतरी तनावों को शिथिल करता है। और आज की परिस्थिति में तनाव तो सर्वदा बढ़ते ही जाते हैं। उनके उन्मोचन का यह सहज उपाय है। ऐसे उन्मोचन के बाद शिक्षिका बच्चों को सुभाव देती है कि वे कुछ क्षणों के लिए शान्ति से बैठ जाएं। तब बच्चे खुशी से मौन में प्रवेश करते हैं। शान्ति और मौन में उनके प्रत्यक्ष अनुभव अधिक तीव्र और संवेदनशील बनते हैं। वे पक्षियों का चहचहाना सुनते हैं, उनके पंखों की फड़फड़ाहट देखते हैं, कल्पनाशील शिक्षिका द्वारा काफ़ी पूर्वविचार-सहित लाए गए 'टाइमपीस' की 'टिक-टिक' सुनते हैं। एक बच्चा बोल उठता है—

टिक टिक टिक टिक

एक अन्य बच्चा उद्घोषित करता है—

टिकिकट टिककी

एक तीसरा बच्चा गा उठता है—

टिक टिक टिककी

(यहां हमें द्विगुण का स्वाभाविक आरम्भ दिखाई देगा। संगीत के 'तकनीकी' विद्यार्थी को तो बड़े समारोहपूर्वक और अनन्य रूप से इस में दीक्षित किया जाता है।)

और एक बच्चा, जो अब तक पक्षियों का चहचहाना सुन रहा था, चिड़िया का अनुकरण करता है—

किक्...किक्की...किक्...किक्की

फिर एक और बच्चा कौवे का अनुकरण करता है—

का...का...का...का...

एक प्रतिभाशाली बच्चा गाने लगता है और अन्य बच्चे जहां-जहां गाने में शामिल हो सकते हैं, होते हैं।

गीत ४ :— किक् किक् किक्की, किक् किक् किक्की... (देखें परिशिष्ट)

एक बच्चा लट्टू को घुमाता है। लट्टू घूमता है। बगीचे के बाहर सड़क पर एक मोटर-गाड़ी चलती है। ऊपर एक हवाई जहाज उड़ रहा है।

गीत ५ :— 'गिर'...ऐसे फिरता लट्टू... (देखें परिशिष्ट)

(यह गीत बच्चों की सहज 'शक्ति' या talent के परीक्षण में भी उपयोगी हो सकता है। साथ ही ध्यान दें कि किस सरलता से हम द्विगुण और चोगुन में अनुप्रविष्ट हो जाते हैं।)

ऊपर कही गई उदाहरणात्मक परिस्थितियाँ और गीत अंग्रेजी-माध्यम और तामिल माध्यम वाली बाल-शालाओं में मेरे अनुभव की उपलब्धियाँ हैं। कुछ गीतों का हिन्दी रूपान्तर किया गया है। (हिन्दी-माध्यम वाले स्कूलों में अभी मुझे ठोस काम करना है।) मुझे आशा है कि आप लोगों में से जो कोई कल्पनाशील, सर्जनशील और निष्ठावान् शिक्षक होंगे, उन्हें अपने वर्गों में शिक्षण के आनन्दमय और क्रीडामय मार्गों के विकास में इन अनुभवों से सहायता मिलेगी। आपको जो सहयोग चाहिए हो, उसके लिए 'त्यागभारती' अर्थात् समाकलनात्मक संगीत-शिक्षण का 'मिशन' और आन्दोलन आपकी सेवा में उपस्थित है। मैं तो उसका विनम्र साधन या उपकरण-मात्र हूँ।

प्राथमिक स्कूल

बच्चे आनन्दमय गाने और नाचने के साथ ही बड़े हुए हैं। हां, नाचना भी, क्योंकि गीत के साथ-साथ शरीर और अंगों की जो गतियाँ प्रकट होती हैं, वही गति, ताल और लय के मूल तत्त्व हैं, और नाच का आधार हैं। मेरा निवेदन है कि अनुकरण अथवा अभिनय को बहुत जल्दी नहीं लेना चाहिए। मुझे खेद है कि कहना पड़ता है कि अनेक स्कूलों में उल्टा-क्रम रखा जाता है। शिक्षिका, जो कि पहले की विचारहीन परम्परा की देन है, सोचें 'अभिनय गीत' (action-song) की ओर बढ़ जाती हैं। मुझे कुछ स्कूलों में जाना बन्द करना पड़ा था, क्योंकि मेरे सावधान करने पर भी वहाँ के शिक्षकों ने शरीर की लयात्मक गति की ओर आवश्यक ध्यान देने के पूर्व ही अपरिपक्व रूप से त्यागभारती के गीतों पर अभिनय कराना शुरू कर दिया था। और इस प्रकार ऐसे गीत का उद्देश्य—चारों ओर की प्रकृति का रसास्वादन—पराहत हो गया था।

गीत ६ :— तामिल गीत—'मानपातिया'... (देखें परिशिष्ट)

इस वर्ग के स्कूल-बालकों के लिए जो गीत हैं, उन के 'पद' में बच्चों को कोई उपदेश न देते हुए, बच्चों के ही मुख से उन के भावों को मुखरित होने दिया गया है; जैसे—व्यक्ति और समाज के लिए वांछनीय आधारभूत नैतिक मनोवृत्तियाँ और मूल्य, करुणा, शालीनता, सत्य, साहस, विभिन्न समाजों में विभिन्न नामों से परिचित ऊँची व्यक्ति के प्रति श्रद्धा इत्यादि। यदि संसार के सभी घरों को कोई एक शब्द भाया है, तो वह है आनन्द, क्योंकि प्रत्येक व्यक्ति आनन्द में रहना चाहता है। आनन्द ही वह गतिशील तत्त्व है जो सुख और दुःख को आकृति प्रदान करता है। ईसाइयों के लिए वह 'क्रिसमस' का भाव है, 'ईस्टर रिविवार' का भाव है।

अब बच्चे बहुत से गीत गा सकते हैं, क्योंकि अब वे अधिक शब्दों को समझते हैं। शिक्षिका उन में से ऐसे बच्चों को चुन लेती है, जिनकी लयात्मक क्रीड़ा में स्पष्ट रुचि है, और उन के हाथ में सादे ताल-वाद्य दे देती है। इस प्रकार कक्षा के संगीत में एक नया आयाम आ जाता है। यह रहे कुछ अन्य गीत—

गीत ७ :— 'अन्दर बन्दर'... (देखें परिशिष्ट)

भालू वाला अपने भालू के साथ आ जाता है, कुछ तमाशा दिखाकर चला जाता है। बाद में बच्चे कुछ कल्पना करने लगते हैं। उन्होंने शिक्षिका को श्रम की प्रतिष्ठा करते देखा होगा, (या उन्हें दिखना चाहिये) वे गाते हैं, समग्र मानवों का मार्ग प्रशस्त करते हुए गाते हैं—

गीत ८ :— देखो भालू... (देखें परिशिष्ट)

शिक्षिका एक छोटी-सी कहानी सुनाती है। ('ग्रिम' की कहानी से रूपान्तरित) यह कहानी करुणा की आवश्यकता को उभारती है। एक मुर्गा और मुर्गा शोभो नाम की कंजूस लड़की को पाठ पढ़ाने चलते हैं। चार चूहे उनकी गाड़ी खींचने को राजी होते हैं। चलती हुई गाड़ी की लय की संगति में जैसे वे सड़क पर आगे बढ़ते हैं, अन्य प्राणियों और वस्तुओं में से बिल्ली, बत्तख, कांटा और बट्टा भी उनके साथ हो लेते हैं। शोभी के घर जब ये लोग पहुँचते हैं, तब वह घर पर नहीं थी। वे सब उपयुक्त स्थानों पर छिप जाते हैं, और जब शोभी घर लौटती है, तब मजेदार और निर्दोष ढंग से उसे पाठ पढ़ाते हैं।

गीत ९ :— छुक् छुक्... छुक् छुक्... (देखें परिशिष्ट)

कल्पनाशील शिक्षिका यह सुझाती है कि बच्चे इस कहानी की विभिन्न अवस्थाओं के चित्र बनायें और बच्चे बड़े चाव से चित्र बनाने लगते हैं। हरेक बच्चे की अपनी व्यक्तिगत रीति है। वाह ! कल्पना और अभिव्यक्ति की कौसी रंगबिरंगी शोभा यात्रा है !

बच्चे आनन्द, साहस और स्वतन्त्रता में तथा इन्हीं में से स्वयंभू रूप से उत्पन्न अनुशासन में बढ़ते हैं। अब वे प्रकृति और कला के रसास्वादन से उत्पन्न आन्तरिक आनन्द की प्रतिक्रिया-शृंखला को समझने लगते हैं, और अभिव्यक्त करने लगते हैं। वे जानते हैं कि यह सब इसलिए संभव हुआ है कि बचपन से उन्होंने संगीत का अनुभव किया है। उनका गीत फूट पड़ता है—

गीत १० :— आनन्द हो, हो आनन्द (देखें परिशिष्ट)

माध्यमिक स्कूल

मुझे लगता है कि 'प्री-स्कूल' और प्राथमिक शिक्षण पर इतना अधिक ध्यान देने के कारण मुझे क्षमाप्रार्थी होने की कोई आवश्यकता नहीं है। मेरे अनुभव ने मेरे इस प्रत्यय को पुष्ट किया है कि संगीत-शिक्षण में जो मौलिक उपादान प्रारंभिक अवस्थाओं में क्रियाशील होते हैं, वही संगीत-शिक्षण के अन्तिम सोपान तक, यानी उस्ताद बनने तक, चलते हैं। प्रतिभाशाली विद्यार्थियों को माध्यमिक शाला से लेकर जो तकनीकी 'अभ्यास' साधने पड़ते हैं, उन्हें वे विद्यार्थी अनायास साव लेंगे, जो प्रारंभिक अवस्थाओं में संगीत की आनन्दपूर्ण अनुभूति पा चुके हैं। इस प्रकार संवेदनशील कौशल विकसित होता है, केवल कौशल नहीं। और संगीत अपने मूल स्थान में पुनः प्रतिष्ठित होता है, जहां वह कलाकारों और सहृदयों के बीच 'हृदय-संवाद' का माध्यम है, मिथ्या-बौद्धिकता में उसकी अवनति नहीं है।

आगे बढ़ने से पहले, संगीत शिक्षण के जो मुख्य मौलिक तत्त्व अब तक सुझाए गए हैं, उन्हें समेट कर देख लेना उचित है।

1. मूलभूत तत्त्व आनन्द है, और शिक्षक को चाहिए कि यथासम्भव विद्यार्थी को निश्चिन्त और आनन्द-प्रफुल्ल रखे।
2. सुझाना, सिखाना नहीं—यह रीति होनी चाहिए। शिक्षक को बड़प्पन का आवरण नहीं ओढ़ना चाहिए।
3. खुले में या बन्द कमरे में कक्षाएं मण्डलाकार रहें तो अच्छा। मण्डल एक भी हो सकता है और अनेक भी। शिक्षक केन्द्र में बैठे अथवा खड़ा रह सकता है। जब तक ऐसे आमूल-चूल परिवर्तन संभव नहीं होते, तब तक शिक्षक को विद्यार्थियों के बीच घूमते रहना चाहिए और प्रत्येक विद्यार्थी को पास से सुनना चाहिए।
4. प्रारंभिक अवस्थाओं में संगीत के समक्ष अनावृत होना और उसके मूल तत्त्वों में अनुप्रवेश ही मुख्य उद्देश्य होना चाहिए। मूल तत्त्व हैं—गति, ताल, श्रुति-मधुरता, धुन, स्वर-छवि (नाद का विशेष गुण), आघात-तीव्रता।
5. कल्पनाशील और सर्जनात्मक अनुभव पर ही जोर दिया जाना चाहिए।
6. किसी भी सर्जनात्मक प्रवृत्ति की भांति शिक्षण देने में बन्ध-प्रवाह-बन्ध-प्रवाह की कुण्डली-गति रहती है।

अब हम उन गीण या आनुवंशिक मूल्यों की बात करेंगे जिनके बिना कलात्मक संगीत अथवा उच्च कलात्मक संगीत में कोई आकर्षण नहीं रहेगा।

इस 'लोक' (Sphere) की प्रारंभिक अवस्थाओं में, यहाँ तक कि सभी अवस्थाओं में, अनुभूति और अनुप्रवेश को ही प्राथमिक स्थान मिलना चाहिए; शास्त्र, व्याकरण और तकनीक के नाम पर शाब्दिक व्याख्या को नहीं।

संगीत की आनन्दात्मक अनुभूति में से गुजरते हुए जो विद्यार्थी बड़े हुए हैं, वे अब श्रेणी-विभाजन के लिए तैयार हैं। यह विभाजन मुख्यतः तीन 'शक्ति-लोकों' (Talent-spheres) में होगा—पत्र-लोक अर्थात् पत्तों में ही जिन की सार्थकता है, ऐसे वनस्पति-सदृश, पुष्पलोक और फललोक जिनकी पूर्णता पुष्पयुक्त अथवा फलयुक्त होने में है। 'पत्रलोक' के सदस्य सामान्य संगीत-कक्षाओं में समूह-गान अथवा समूह-वादन में शामिल हो सकते हैं। केवल अन्य दो श्रेणियों—'पुष्प' और 'फल' जाति के व्यक्तियों को ही विशेष संगीत-अध्ययन-क्रम में प्रवेश दिया जाना चाहिए। उन्हें बन्दिश, लोक-गीत, नाट्यगीत, भजन, हिन्दुस्तानी संगीत में ध्रुपद और कर्णाटक संगीत में कीर्तन, कृति इत्यादि सिखाया जाना चाहिए। उपयुक्त कविताओं, श्लोकों इत्यादि को राग में निबद्ध करने के अभ्यास द्वारा राग-विस्तार का आरम्भ कराना चाहिए। इससे विद्यार्थी का राग-भाव में अनुप्रवेश होगा।

(जब हम श्रेणी-विभाजन, 'लोक' या sphere, प्रकार या भेद इत्यादि की बात करते हैं, तब इन शब्दों से परस्पर संस्पर्श-रहित खण्डों की सत्ता नहीं समझना चाहिए। यह 'विभाजन' 'किंडरगार्टन' से लेकर शिक्षा की सभी अवस्थाओं या stages—यथा माध्यमिक स्कूल, कॉलेज या महाविद्यालय—तक लागू होता है।)

सरगम की तो अब भी आवश्यकता नहीं होगी। हाँ, विद्यार्थी ही उस की मांग करे तो ठीक है। सरगम को बन्दिश के बीच में ही कहीं-कहीं रखकर आडम्बर के बिना उस का परिचय दिया जा सकता है। पुष्पश्रेणी के विद्यार्थियों के लिए आलाप और ख्याल (हिन्दुस्तानी) एवं रागम् और पल्लवी (कर्णाटक) को अनिवार्य नहीं बनाना चाहिए। इस प्रकार हम 'ख्याल' को उन दयनीय प्रस्तुतियों से बच जायेंगे, जो और चाहे जो कुछ हों, ख्याल तो नहीं होतीं। ख्याल में स्वाधीनता और कल्पना का प्रमुख स्थान है, और उनके दर्शन आज अधिकांश प्रस्तुतियों में दुर्लभ हैं। अमूर्त संगीत में कल्पना-शील वृद्धि के लिए यह श्रेणी अनुपयुक्त है। अतः इसके लिए उप-ऐच्छिक विषयों की व्यवस्था आवश्यक है—जैसे कि प्रायोगिक (applied) संगीत में सर्जनात्मक निर्माण।

'फलांजाति के विद्यार्थी, जिन में विशेष 'शक्ति' है, उन पर आवश्यक ध्यान दिया जाएगा। यहां भी तत्काल उद्भावना (improvisation) के शिक्षण में विद्यार्थी और शिक्षक के बीच अनुकरणात्मक आवृत्ति की रीति में सुधार

किया जा सकता है। एक रीति, जिसका मैंने परीक्षण किया है, जिससे मुझे सन्तोष मिला है, मण्डलाकार अथवा चक्रिक 'रिले' रीति है। वह इस प्रकार है—शिक्षक और विद्यार्थी मण्डल बनाकर बैठ जाते हैं। शिक्षक राग में एक पंक्ति गाता है, और अपने पास वाले विद्यार्थी को सूत्र थमा देता है। वह विद्यार्थी प्रथम पंक्ति के अन्त से जुड़ती हुई एक पंक्ति गाता है और अगले विद्यार्थी को सूत्र थमा देता है, और यही क्रम आगे बढ़ता है, जब तक कि पुनः शिक्षक की बाड़ी आ जाती है। और फिर 'रिले' का एक चक्र चल पड़ता है। इस प्रकार कल्पनाशील सर्जनात्मक प्रवृत्ति विद्यार्थी के अपने अनुभव में से स्वतः प्रवाहित होने लगती है। इस रीति का एक अधिक लाभ यह है कि प्रत्येक विद्यार्थी दूसरे विद्यार्थी को संवेदनशीलता से सुनता है। यह रीति तत्काल उद्भावना से युक्त सब प्रकार के संगीत में, यहां तक कि पूर्वोक्तिलिखित श्लोक-गायन में भी उपयोगी सिद्ध होगी।

मैं माना करता हूँ कि आप लोगों में से कोई भी राग का शिक्षण 'आरोह-अवरोह' के द्वारा आरम्भ नहीं करते होंगे। क्योंकि आप सभी जानते हैं कि 'राग' में 'प्रवेश' कराने का सर्वोत्तम ढंग यह है कि परम्परागत बन्दिशों में प्राप्त रागवाची स्थायियों या संचारों को चुन-चुनकर दिखाया जाय और उन्हें बोज रूप में वपन, अंकुरण, पल्लवन, प्रस्फुटन, फलन का अवसर दिया जाए। उच्चतर अवस्थाओं में, रागों के भावानुभव के पर्याप्त अनुभव के बाद, विद्यार्थी में सौन्दर्य-बोध और 'विश्लेषण से मुक्ति' का इतना विकास हो चुका होगा कि वह किसी 'स्वरग्राम' (scale) में से राग-भाव का समुद्धरण कर सकेगा। किन्तु इसकी बात अभी नहीं।

जो बात राग में है, वही ताल में है। बच्चे आंतरिक लय या गति में ही बड़े हुए हैं। अतः गति के व्यवस्थित बन्ध, जो कि ताल हैं, उनसे अब वे डरेंगे नहीं। मुझे लगता है कि कुछ समय बाद विद्यार्थी को अभ्यास के लिये तबलावादक पर निर्भर रहने की भी आवश्यकता नहीं रहेगी।

सितार, वीणा जैसे स्वर-वाद्य 'दारु-वीणा' हैं जो 'गात्र-वीणा' से भिन्न हैं। 'गात्र-वीणा' मनुष्य का कण्ठ है, जो मनुष्य का स्वाभाविक वाद्य है। 'यंत्र' जो कि मनुष्य के लिए बहिरंग या बहिर्भूत है, उस पर नियन्त्रण पाने के लिए 'दारु-वीणा' में अधिक अभ्यास की आवश्यकता है, विशेषतः स्वरग्रामों (scales) के अभ्यास की। किन्तु 'स्वर-ग्राम' के अभ्यास के बाद राग का वादन होना ही चाहिए।

कर्णाटक संगीत में इधर कुछ समय से मृदंग-वादन में गणितात्मक परिकल्पना का मार्ग प्रचलित हो गया है। ध्वनिमाधुर्य से युक्त लयात्मक अभिगम (approach) क्षीण होता जा रहा है। तबला-वादन को इससे निषे-

घातमक पाठ सीखना चाहिए। यह भी विचारणीय है कि ठेका के उपयोगी पक्षों को क्यों न बनाए रखा जाए और अवरोधक अप्रचलित पक्षों का परित्याग क्यों न किया जाए। द्विगुण-चौगुन के अभ्यास-क्रम में और कर्णाटक संगीत के 'मध्यमकाल' और 'त्रिकाल' के अभ्यास-क्रम में सुधार का अवकाश है।

गायन हो या वादन, माध्यमिक शाला में सैद्धान्तिक अध्ययन (theoretical studies) प्रयोग-केन्द्रित होना चाहिए और अपरिपक्व रूप से अमूर्त-विचार और असंगति से बचना चाहिए।

पुनरवलोकन करें :—

१. माध्यमिक शाला में प्रवेश पाने वाले विद्यार्थियों की 'शक्ति-मात्रा' (talent degree) को छांटना आवश्यक है। 'त्यागभारती' के तीन लोक—पन्न, पुष्प, फल—के अनुसार यह छंटनी हो सकती है। संगीत के अनुभव के पूरे विस्तार को वनस्पति के जीवन और वृद्धि के समकक्ष रखकर समझा जा सकता है। ऐसे भी पीछे हैं जो अपने पत्रों द्वारा ही सार्थक हैं, और ऐसे भी हैं जो पुष्पों द्वारा सार्थक हैं, और फिर ऐसे हैं जो फलों द्वारा सार्थक हैं। इन तीन व्यापक जातियों में से प्रत्येक को उसकी सार्थकता के कारण मूल्यवान् समझा जाता है, और समाज के कल्याण के लिए उसका उपयोग किया जाता है। अच्छे माली की भांति अच्छा शिक्षक व्यक्ति की सामान्य जाति समझकर तदनु रूप उसकी देखभाल करेगा।
२. कल्पनाशील, संवेदनशील, सर्जनात्मक संगीत का आरम्भ प्रवाह से होता है, फिर वह 'बन्ध' (form) में आ जाता है, फिर प्रवाहित होता है और यही क्रम चलता रहता है। संगीत के सर्जनात्मक शिक्षण में भी ऐसा ही होता है।
३. अनावृत्ति (exposure) और अनुप्रवेश का बाद ही तकनीकी शिक्षण आरम्भ होना चाहिए।
४. हमें अपनी तकनीकी शिक्षण-रीतियों में सुधार करना चाहिए, विशेषतः ताल-पक्ष में।
५. सिद्धान्त से पहले प्रयोग होना चाहिए।

महाविद्यालय (College)

संगीत में महाविद्यालय का स्नातक-पूर्व शिक्षण प्रायः माध्यमिक शाला के शिक्षण का ही बितान है।

पुष्प-श्रेणी वालों को अन्य व्यवसायों में जाने की राय दी जाएगी। फिर भी, जब तक शिक्षण-संस्थाएँ विद्यार्थियों की संख्या को महत्व देती हैं,

तब तक इस आदर्श का पालन कठिन रहेगा। इस श्रेणी के विद्यार्थी यदि महा-विद्यालय में प्रविष्ट हो ही जाएं, तो उनके लिए, माध्यमिक शाला की भांति, प्रायोगिक उप-ऐच्छिक विषय की व्यवस्था रहनी ही चाहिए। साथ ही, वे सोद्देश्य सैद्धान्तिक और सामान्य सांस्कृतिक अध्ययन को भी स्वेच्छा से ग्रहण कर सकते हैं।

स्पष्ट है कि हमारे पाठ्यक्रमों का बहुत-कुछ पुनरवलोकन आवश्यक है। वैसे भी, उनमें पुनरवलोकन तो आवश्यक है ही ताकि मुख्य से गौण को, तुष से धान्य को पृथक् किया जा सके।

जो शक्तिशाली हैं, प्रतिभासंपन्न हैं, उन्हें गायक-वादक बनने में सहायता दी जाएगी और साथ ही साथ व्यापक सांस्कृतिक पृष्ठभूमि दी जाएगी और संगीत, साहित्य, नाट्य एवं अन्य कलाओं के सोन्दर्य-बोध में प्रवेश कराया जाएगा।

विश्वविद्यालय

संगीत के परम्परागत और मौलिक मूल्यों के बीच पलते हुए, स्नात-कोत्तर और शोध-विद्यार्थी चर्चा, विचार-विमर्श, गवेषणात्मक साहस-यात्रा, संगीत के सिद्धान्त और परम्परा में निहित असंगतियों और उलझनों को शिथिल अथवा उन्मुक्त बनाना—इत्यादि प्रवृत्तियों में संलग्न रहेगा। विश्व-विद्यालयों से उपयोगी प्रकाशन—पुस्तकें और 'डिस्क' निकलने चाहिए।

स्नातकोत्तर स्तर पर दो पृथक् प्रकार के पाठ्यक्रमों में से चुनाव संभव होना चाहिए। प्रयोग-प्रधान रुचि और शक्ति वाले और सिद्धान्त-प्रधान मनो-वृत्ति वाले विद्यार्थी के लिए दो पृथक् पाठ्यक्रम उपलब्ध होने चाहिए। प्रयोग-प्रधान विद्यार्थी का उद्देश्य होगा 'लोक' (Public) के समक्ष गायन-वादन, किन्तु उसके पास भी पर्याप्त सैद्धान्तिक पृष्ठभूमि होगी। वैसे ही, 'सिद्धान्त' के विद्यार्थी ने भी संगीत का पर्याप्त अभ्यास किया होगा, जिसके बल पर वह अपने विचारों का उदाहरण संगीत में दे सकेगा।

किसी भी स्थिति में, संगीत-शिक्षण का विषय तो पढ़ाया ही जाना चाहिए, क्योंकि विश्वविद्यालयों से बाहर जाने वाले अधिकांश स्नातक विभिन्न संस्थाओं से संबद्ध रहकर अथवा अभ्यास रूप से शिक्षक ही बनेंगे। विश्व-विद्यालय यदि संगीत-शिक्षकों के प्रशिक्षण के लिए पृथक् पाठ्यक्रम चालू करें तब भी यह उचित होगा कि स्नातकोत्तर विद्यार्थियों को ऐसा प्रशिक्षण अवश्य दिया जाए।

कंजर्वेटोरियर

यह प्रदर्शन-प्रधान व्यावसायिक संस्थान है। कहना न होगा कि यहाँ 'शक्ति' (talent) का सर्वाधिक महत्त्व होना चाहिए। यदि कभी हमारे यहाँ ऐसे संस्थान हों, जिनकी उच्च व्यावसायिक स्तर के प्रति निष्ठा हो, तो उन्हें विश्वविद्यालयों के साथ और विश्वविद्यालयों को उनके साथ सहयोग करना चाहिए। इससे दोनों की समृद्धि बढ़ेगी और समाज का भी कल्याण होगा। इस सन्दर्भ में ये लेख द्रष्टव्य हैं—

(i) (a) "Music Education In Universities" and (b) "Music for All"—Professor V. V. Sadagopan—Indian Music Journal Nos 3 & 4.

(ii) "विश्वविद्यालय स्तर पर संगीत शिक्षण"—इस विषय पर काशी हिन्दू विश्वविद्यालय में आयोजित 'सेमिनार' में पढ़े गए ये निबन्ध—

(क) "Review of Pre-University Music Courses"—Dr. K. C. Gangrade, B. H. U.

(ख) "Review of Music Courses for different examinations conducted by the Indian Universities and the standards achieved"—Prof. R. C. Mehta, M. S. University of Baroda.

(ग) "Review of Available Music Literature of University Standard and further Requirements."—Dr. Premilata Sharma, B. H. U.

[ध्यान देने की बात है कि मैंने अब तक 'रस' शब्द का प्रयोग नहीं किया है। और रस तो भारतीय सोन्दर्य-शास्त्र की धुरी या केन्द्रबिन्दु है। मैंने आनन्द पर बल दिया है। आनन्द ही रस है। दोनों शब्दों का चरम अर्थ ब्रह्म है। आनन्द अथवा रस-केन्द्र ही भावों को मूर्त रसों की स्थिति में पहुँचाता है।]

आधार-स्वर

आधार-स्वर का अर्थ है तंबूरे पर सतत ध्वनित होने वाला 'वादी' स्वर। (आजकल तम्बूरा मिलाने का विद्यार्थियों को सन्तोषजनक अभ्यास नहीं कराया जाता।) किन्तु, मेरा तात्पर्य यहाँ माता-पिता से है। विद्यार्थी का आधार-स्वर क्या है? विशेषतः प्रारम्भिक बाल्य-काल में माता-पिता का प्रभाव प्रधान होता है। इसलिए हम शिक्षकों को यह सोचना होगा कि किस प्रकार देश की वयस्क जनता को, विशेषतः गाँवों में, शिक्षणात्मक प्रयत्नों में अपना सहयोगी बनाया जाए। अतएव संगीत में सामाजिक शिक्षण आज की प्रमुख आवश्यकता है। हम सबको अपना सन्देश गांव तक पहुँचाने को तैयार रहना चाहिए।

गीत-परिशिष्ट

त्यागभारती

गीत—१ ला लल ला लल ला लल ला ला
ल ल ला ल ल ला ला ला—
नीलल बालल गोलल गूलल
गूलल गोला गाओ, गाओ ।

गीत १ क—आरारो आरि ररो...

(पुनः पुनः आवृत्ति)

गीत—२ हम बनाएं गोला, गोला, गोला
हाथ पकड़ लें—और
फँलें, फँलें, फँलें,----अब
हाथ छोड़ दें—देखो
सुन्दर गोला ।
बीच में हैं 'आण्टी जी'
मेरे पास हैं, तेरे पास हैं, सबके पास हैं ॥

गीत—३ हैया हैया है या है या, हय हाय ।
जैया जैया जै या जै या जय जाय ।

गीत—४ किकिक् किकी, किकिक् किकी,
किकी कहती चिड़िया ।
काका काका काका काका देखो कहता कीवा ।
मोहित होकर हम सुनते हैं, उठकर रोज सवेरे
इन के बिना तो हम सब का मन, घिसकर छोटा
हो जाता है ।

गीत—५ गिरं ऐसे फिरता लट्टू
बिरं ऐसे चलती मोटर
बुरं ऐसे उड़ता एरोप्लेन
रं रं रं रं हम गाते हैं...
रं रं रं रं रं रं रं रं रं रं रं रं

गीत—६ हिरन देखो, हो हिरन देखो,
मीन देखो, हे मीन देखो,
हिरन-से कूदें, मछली-से चमकें ।
मोर देखो, मोर नाच देखो,
कूक सुन लो, कोयल कूक सुन लो,
मोर-से नाचे कोयल-से गावें ।
तोता देखो, हरा तोता देखो,
गिलहरी देखो, भोली देखो,
तोते-से चहकें पर न डरेंगे ।
गावें, नाचें, खेलें, कूदें,
डर नहीं मानें, प्रभु के शरण हैं ।

गीत—७ बन्दर ! ! ! बन्दर
अन्दर बन्दर बाहर बन्दर
दुनियां बन्दर है, देखो ।
अन्दर सुन्दर, बाहर सुन्दर
दुनियां सुन्दर है देखो ।
अन्दर मन्दिर बाहर मन्दिर,
दोनों मन्दिर हैं, जग में ।
जहां सत्य है, वहां प्रभू है,
जहां दया है, वहां प्रभू है ।
अन्दर मन्दिर बाहर मन्दिर
दोनों मन्दिर हैं, जग में ॥
अन्दर.....हैं ॥

गीत—८ भालू.....भालू.....भालू
देखो भालू, देखो भालू
आओ शीलू आओ रे ।
बीज बोता भालू ऊ ऊ...
खेत सीचें भालू ऊ ऊ... देखो भालू...
घान काटे भालू ऊ ऊ...
शहद पीता भालू ऊ ऊ... देखो भालू...
गाड़ी खींचे भालू ऊ ऊ...
करे सवारी भालू ऊ ऊ... देखो भालू...

गुपचुप भालू हाथ चलाता पैर चलाता
छोटा भालू, नन्हा भालू, नीला भालू, पीला भालू
देखो भालू देखो भालू आओ शीलू आओ रे
रे...रे...रे...रे...

गीत—६ छूक् छूक् छूक् छूक्
छूक् छूक् छूक् छूक्
छूक् छूक् गाड़ी चूहा गाड़ी, चूहे जिसमें चार जुते
मुर्गा मुर्गी बैठ चले,
शोभी से है कुट्टी उनकी,
सबक सिखाने जाते हैं...
पाठ पढ़ाने जाते हैं...
घनि स रि ग म पा म ग रि स नि घ पा
गाते जाते हैं.

छूक् छूक्—सवार चलते हैं
हम सब शाबाश देते हैं ।
करो सवारी आओ आओ,
ठीक करेंगे शोभी को,
नहीं किसी को देती है कुछ,
ऐसी लोभी शोभी है ।
छूक् छूक् छूक् छूक्
छूक् छूक् छूक् छूक्.....
आ चढ़ी है बिल्ली, आ चढ़ी है बत्तख,
आ चढ़ा है कांटा, आ चढ़ा है बट्टा ।
गाते-गाते आए हैं सब,
शोभी के घर जा पहुँचे,
नाच कूद कर उतरे हैं तब,
शोभी घर पे नहीं मिली ।
अच्छा, बिल्ली ! चूहे में छिप,
अच्छा, बत्तख ! पानी में छिप,
अच्छा, कांटे ! गद्दे में छिप,
अच्छा, बट्टे ! बैठ झरोखे ।
चूहा गाड़ी जाय छिपायी,
मुर्गे ने एक झाड़ी में ।

मुर्गा मुर्गी जा बैठे फिर
शोभी के घर की छत पे ॥
शोभी आ गई, लो लोभी आ गई
खिचड़ी पकाने को, सिगड़ी जलाने को
राख उड़ानो हंस दी बिल्ली,
जल उछालती बत्तख निकली,
खुट से कांटा चुभा पीठ में,
गद्दे पर जा लेटी ।
पट से बट्टा गिरा तोंद पे,
शोभी अब तो घबराई.....
घनि सरि गमपा, म ग रि स नि घ पा
छूक् छूक् छूक् छूक्, छूक् छूक् छूक् छूक्
गाते जाते हैं, छूक् छूक्
सवार चलते हैं, हम सब
शाबाश देते हैं ।
करो सवारी आओ,
ठीक किया है शोभी को,
पाठ पढ़ाया लोभी को ।
किस ने ? किस ने ? मैंने, तूने,
तूने मैंने । काटा पत्ता,
तूना कत्ता ।
धीं धीं घा गक् तूना कत्ता
धीं गक् धी ना । धीं...धीं...धीं

गीत—१०

आनन्द हो, हो आनन्द । गीत सुनाओ देखो चन्द ॥
जंगल गिरि और नदी में नन्द । सागर बादल नभ में नन्द ॥
जल में नन्द थल में नन्द । थल में नन्द मन में नन्द ॥
मन में नन्द घर में नन्द । घर में नन्द गांव में नन्द ॥
गांव में नन्द नगर में नन्द । सब के नन्द लोकानन्द ॥
लोकानन्द है परमानन्द । आनन्द हो परमानन्द हो ॥

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